

VOGUE

JANUARY

1955 Changes

Fresh fashion-start, fresh fabrics,
for every climate in the U.S.A.

100 new ideas in living



**ADVANCE
RETAIL
TRADE
EDITION**

50 CENTS



Beautiful Hair

B R E C K



8 ounces \$1.00

THERE ARE THREE BRECK SHAMPOOS FOR THREE DIFFERENT HAIR CONDITIONS

Beautiful hair has a natural softness and lustre. A Breck Shampoo helps bring out the soft, natural beauty of your hair. There are three Breck Shampoos. One Breck Shampoo is for dry hair. Another Breck Shampoo is for oily hair. A third Breck Shampoo is for normal hair. The next time you buy a shampoo, select the Breck Shampoo for your individual hair condition. You will enjoy using a Breck Shampoo because it is not drying to the hair, yet it cleans thoroughly. A Breck Shampoo leaves your hair soft, shining and naturally beautiful.

The Three Breck Shampoos are available at Beauty Shops, Drug Stores, Department Stores and wherever cosmetics are sold.

JOHN H. BRECK, INC.
NEW YORK

• MANUFACTURING
CHICAGO •

CHEMISTS • SPRINGFIELD
SAN FRANCISCO •

3 MASSACHUSETTS
OTTAWA CANADA

JANUARY TRADE EDITION

VOGUE

HOW TO USE THIS ISSUE OF 1955 CHANGES:

VOGUE COLOURS IN YOUR WINDOW DISPLAYS.

1

Point up the colour changes in new silhouettes. Note colour and fabric news in your fashion shows using pages 106 and 107 of this issue as your guide.

NEW SUIT SILHOUETTES PROMOTION NEWS.

2

Feature suits with new longer jackets and suits with new easiness. Double the fashion news by showing them in shades of Spring's new blues... in dramatic monotone window displays. (Pages 105, 108 to 111.)

THE OVERBLOUSE ONE OF FASHION'S STRONGEST SILHOUETTES.

3

Select overblouse fashions from your own stocks to present in displays, advertisements and in your fashion shows. (Pages 112 to 117.)

RESORT NEWS FOR A VOGUE FASHION SHOW

4

the long-bodied look of linen and cotton dresses... pants, the re-appearance of culottes... prints, back interest in dresses... and the new developments of the middy. (Pages 126 to 143.)

OTHER VOGUE FASHION POINTS TO FEATURE IN RESORT AND SPRING PROMOTIONS . . .

red wool coats and dresses from Paris... the Oriental-look in at-home fashions...

resort dresses with a cream-colour scheme... the new changes in make-up for evening.

On page 2 of this Trade Edition Supplement... the "Vogue Says" quotes to help sell your merchandise with Vogue's Fashion Authority.

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ADDRESS TRADE DEPARTMENT, GREENWICH, CONNECTICUT, FOR QUANTITY RATES

VOGUE, JANUARY, 1955. VOL. 125, No. 1

quote
VOGUE
and
sell fashion

Let what "Vogue Says" headline your
advertisements and underline your displays.

Letter these "Vogue Says" quotes on
your window and interior display cards.

TO SELL COLOUR

VOGUE SAYS: "1955 change—the all-of-a-colour look"
VOGUE SAYS: "All-of-a-colour look—becoming"
VOGUE SAYS: "In resort climates—a cream-colour scheme"
VOGUE SAYS: "Navy blue under the influence of purple"
VOGUE SAYS: "Colours of tropical intensity everywhere"
VOGUE SAYS: "Stepped-up pastels"

TO SELL SUITS WITH LONGER JACKETS

VOGUE SAYS: "The long suit-jacket for 1955"
VOGUE SAYS: "The new longer jacket, easier new dress"
VOGUE SAYS: "The longer jacket—
following-but-not-clutching line at the hip"
VOGUE SAYS: "Changed for the longer—this Spring's suit-jacket"
VOGUE SAYS: "The longer jacket suit—skirt, narrow or full"
VOGUE SAYS: "The long-bodied jacket over a full skirt"
VOGUE SAYS: "The long-bodied jacket
over a flock of unpressed pleats"
VOGUE SAYS: "Changed for the easier—suit-slenderness"

TO SELL OVERBLOUSE FASHIONS

VOGUE SAYS: "All-over news—the overblouse"
VOGUE SAYS: "The overblouse—unmistakably 1955"
VOGUE SAYS: "The overblouse—the long easy top"
VOGUE SAYS: "The overblouse—in red jersey"
VOGUE SAYS: "Overblouse dress—easy, belted"
VOGUE SAYS: "Overblouses—belted"
VOGUE SAYS: "The overblouse dress—sleeveless linen"
VOGUE SAYS: "An overblouse dress for fashion climates"
VOGUE SAYS: "The overblouse dress—north or south"

YOUR RELEASE DATE: DECEMBER 28

TO SELL RESORT FASHIONS

VOGUE SAYS: "News—the good long-bodied line in everything"
VOGUE SAYS: "The news—Greek cuts and designs"
VOGUE SAYS: "Taken from the Greek—tapered, striped pants"
VOGUE SAYS: "Aegean shirts—pleated sleeves"
VOGUE SAYS: "News—Grecian pleats"
VOGUE SAYS: "News—sundresses, bare-backed or covered"
VOGUE SAYS: "The bare-back sundress—news again"
VOGUE SAYS: "News—the covered-up sundress"
VOGUE SAYS: "The long-waisted look in resort fashion"
VOGUE SAYS: "The long-torso look—everywhere in fashion"
VOGUE SAYS: "Long-torso bathing costumes"
VOGUE SAYS: "In resort climates—printed skirts, bare tops"
VOGUE SAYS: "Resort news—printed in black and white"
VOGUE SAYS: "News—tops"
VOGUE SAYS: "The pull-over jacket, slender walking shorts"
VOGUE SAYS: "A middy tops close shorts"
VOGUE SAYS: "More fashion where it's warmer"
VOGUE SAYS: "For any clement climate—sheath dress of linen"
VOGUE SAYS: "The tucked white middy dress"
VOGUE SAYS: "News—coverage"
VOGUE SAYS: "An all-day shirtwaist dress"
VOGUE SAYS: "Long-sleeved blouse, walking shorts"
VOGUE SAYS: "The evening shirtwaist dress"
VOGUE SAYS: "Culottes—fresh fashion"

TO SELL FASHIONS IN BEAUTY

VOGUE SAYS: "New coiffures—longer, more disciplined"
VOGUE SAYS: "Longer hair—the change that grows on you"
VOGUE SAYS: "Evening changes—make them up"
VOGUE SAYS: "Palest green powder—for translucent brilliance"
VOGUE SAYS: "For brilliance—
foundation mixed with platinum eyeshadow"

TO SELL AT-HOME FASHIONS


VOGUE SAYS: "Change in at-home fashions—via the Orient"
VOGUE SAYS: "Mandarin jacket, houseboy pants—to wear at home"

TO SELL OTHER RESORT AND SPRING FASHIONS

VOGUE SAYS: "The 1955 costume—British atmosphere"
VOGUE SAYS: "Easier new dress—curves the body"
VOGUE SAYS: "The grey flannel suit and the go-everywhere-coat"
VOGUE SAYS: "A narrow red wool redingote—supple, easy look"
VOGUE SAYS: "The big-brimmed hat—eye-level line"
VOGUE SAYS: "A suit as slender as a wand"



FROM THE LILLI ANN COLLECTION OF EXCITING YOUNG SUITS FOR EXCITING YOUNG WOMEN...FABRIC-OF-FRANCE BAMBOO, DIVINE BLEND OF SILK, MOHAIR AND WORSTED WOVEN IN FRANCE FOR LILLI ANN, FOR THIS MARVELOUS LONG-BODIED SUIT, STRATEGICALLY PLEATED, PERFECTLY ACCENTED WITH HAND-CUT AUSTRIAN RHINESTONE CLIPS...ABOUT ONE HUNDRED DOLLARS AT FINE STORES OR WRITE LILLI ANN, SAN FRANCISCO OR PARIS.



*Laces by
Ametex®*

Cecil Chapman



FRAMED WATER COLOR...

BONWIT
TELLER

Tina Leser

creates an enchanting effect, South-into-Summer costume.
Hadley cashmere coat in pale blue, pink or yellow over a multicolored swirl of water-soft colors printed
on rustling silk. Coat, 110.00 Dress, 69.95 in misses' sizes. Sorry, no mail or phone orders
New York White Plains Chicago Cleveland Boston Palm Beach

HARVEY BERIN



DESIGNED BY KAREN STARK



The cock fight

—a conversation print—

Brigance's own magnificent white silk

with coins tossed and feathers flying around
two brilliant game cocks.

55.00 in the resort collections on the Sports Floor

Lord & Taylor—New York

Also at Manhasset, Westchester, Millburn, West Hartford



EVAN-PICONE'S GENTLY BRED SKIRT . . .
BEAUTIFULLY DETAILED IN ANGLO'S DOESKIN FLANNEL—
PALE, BRIGHT OR WHITE. ABOUT TWENTY DOLLARS.

Evan-Picone

Anglo Fabrics

THE BACKGROUND OF FASHION



Countess Alexander designs a late-day, dinner and theatre costume of champagne peau de soie. Jewel embroidered Alençon lace etches the brief jacket and sleeveless dress for now into spring.

NAN DUSKIN
PHILADELPHIA



the
ruffian...
pampers a
busy foot
in a soft cradling
of leather
on a bouncy sole...

Shoe illustrated

\$7.95

Other styles, \$6.95 to \$8.95
Higher Denver West

w e s t p o r t



Westport Division, Brown Shoe Company, St. Louis

Separates by David Crystal



THE DAY YOU OWN THE WORLD

To you, as to everyone, there may have come a vision of an automobile such as the world has never known.

It is a dream. It's a dream in line . . . in color . . . in newness . . . in motion. Its power is a mighty instrument that barely whispers. To drive it is to feel an easy mastery of time and space and movement that cannot be told in words. You have to live it.

Such is the Imperial for 1955. No other motorcar can challenge it in performance, prestige, or luxury. To own this Imperial is to experience a thrill of pride and satisfaction such as few men or women ever know in this lifetime. We invite you to *live* this beautiful dream and "own the world." We invite you to discover the 1955 Imperial by Chrysler, without question . . .

THE FINEST CAR AMERICA HAS YET PRODUCED

IMPERIAL



This is the red that's turning all



How red is red? The spark that unexpectedly spurts from a smoldering fire . . . *that's red!* A poppy, the moment it bursts and meets the sun . . . *that's red!* Or if you could touch your finger to the heart of a ruby . . . *that's red!*

And who knows more about red than *Revlon*? We've dreamed up more than 300 reds in our day, so we think we know a *real* red when we see it! And 'Certainly Red' tops them all! (Remember . . . a red by any other name can never, *never* look the same! If it's not 'Certainly Red', it's not a *real* red!) So stop searching . . . you've finally found it! 'Certainly Red' is the one *true* red you've spent a lifetime looking for!

'Certainly Red'

'Lanolite' Lipstick (Non-smear or Regular) 1.10*

'Wear Longer' Nail Enamel .60*

Frosted Nail Enamel .75*

Certainly Red 'Knit-Chiné'
shirred sheath Swimsuit
by

Jantzen

other reds green with envy!

'Certainly Red'

Revlon's

terrific, timeless color-classic for lips and matching fingertips!



* **certainly red!** 



* *reddest red as Paris likes it...
to wear with Revlon's classic "certainly red"
lips and nails...wonderful hi-fidelity red
sealed-in forever with Celanese Celaperm*

certainly shape-making...



two red-letter swim suits from
the thrilling new Jantzen resort collection...
red as red can be in the mood of Paris. Silhouette
is Paris, too... high, rounded and long-bodied
thanks to wonderful new Jantzen "shapemakery"
which does such wonderful things for a body.
Left, heavenly satin-striped Laton® taffeta...
above, smart new clan plaid Laton® taffeta...
each, 19.95... fabrics woven with Celaperm
to keep the colors new and lovely forever.

Jantzen®
best of all swim suits

most beautiful most beautifying swim suits in the world

No matter how you go

Youngland's Helen Lee designs in Bates Disciplined fabric, the little-lady cotton that behaves so beautifully on school bus trips or big-event travel, always arrives unmussed. That starchy white is Disciplined, too, so it stays really white and, like the dresses, stays crisp and lustrous permanently.



Left, print dress in sand or aqua.

Sizes 3-6x, about \$6; 7-12, about \$8

Right, amethyst or pink-clover dress in sizes

1-3 or 3-6x, about \$6; 7-12, about \$8

SHOES BY CAPEZIO

 **DISCIPLINED FABRIC®**

There's nothing in the world like it!

*releases creases • stays clean longer • no in-between pressings
washes easily, dries fast and smooth • irons with a light stroke • colorfast
shrinkage controlled • permanently fresh and lustrous*

BATES FABRICS, INC., 80 WORTH STREET, NEW YORK 13



MIRON

the best wool you can put on your back

*At Lord & Taylor, New York;
Carson, Pirie Scott & Co., Chicago;
Julius Garfinckel, Washington, D. C.;
J. W. Robinson, Los Angeles.*

The FRECHTEL suit, long and lean
of jacket with a fraction of a belt...in Miron's
soft-touch TAMIS, a lamb's wool worsted. 100% virgin wool.
Miron Mills, Inc., 51 Madison Ave., N.Y.



Sacony news forecast: the swag-strap swimmer

This is the newest-looking swim suit you are likely to see all year. It is Sacony's superbly cut lastex suit for women who take their swimming *and their figures* seriously. As you see, its dramatics derive chiefly from the swag-draped strap that zooms over one shoulder.

You can buy Sacony's swag-strap swimmer right now in a store very close to you. To find out which store, simply write Sacony (College Point, New York). One more sugges-

tion. Take this page with you when you go to buy. It will help you find the right department and the right suit.

The print suit comes in black or navy with white, 19.95. The solid color version in red with blue sky, navy with lilac, black with pink, white with navy is 17.95. Both suits come in sizes 10 to 18.

(Prices slightly higher in Canada. For *Canadian* store names, write Sacony, 423 Mayor Street, Montreal.)



J.W. ROBINSON'S

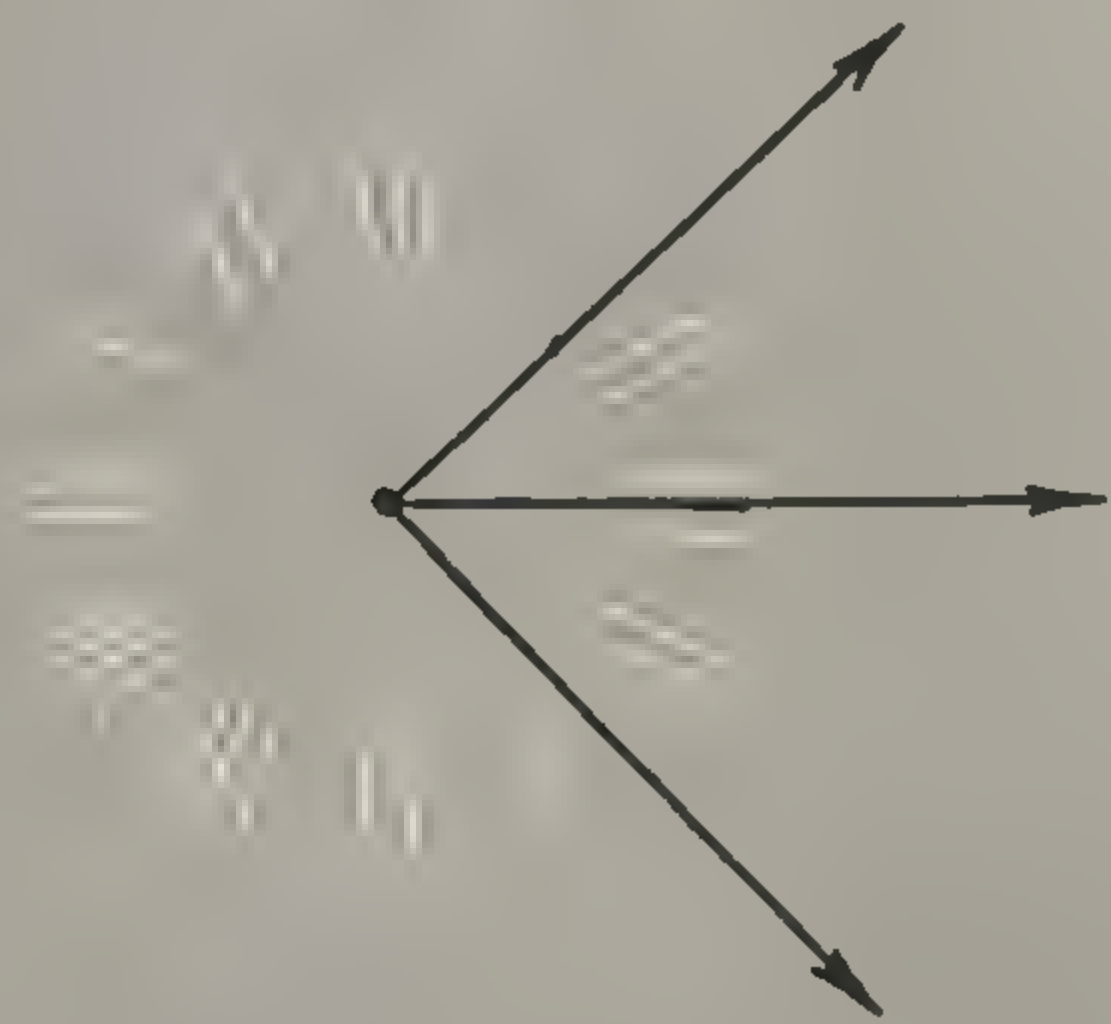


designs in Sorcery
by
HOWARD GREER
*... man with an uncanny knack
for the way a woman wants to look.
The dress ... feminine late-night cut
that becomes a luncheon suit
when the jacket covers.
Silk linen, midnight blue ...
bright white
Swiss organdie and embroidery.*

gown shop LOS ANGELES • *beverly shop* BEVERLY HILLS • *and* PALM SPRINGS • CALIFORNIA

Swansdown

FOR THE RIGHT LOOK AT THE RIGHT TIME!



Millium Wool Insulated Fabrics

—TOP: IN A PURE WOOL COMBINATION TWEED. ABOUT \$60. CENTER: IN A PURE WOOL TWEED. ABOUT \$30. BOTTOM: IN FORSTMANN'S PURE WOOL AND RABBIT'S HAIR. ABOUT \$70. ALL STYLES AVAILABLE IN MISSY SIZES 8-18; JUNIOR SIZES 5-15; AND CYGNET SIZES 8C-18C.

B. ALTMAN & CO., NEW YORK • JOSEPH MAGNIN CO., ALL STORES • HUTZLER BROS., BALTIMORE
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AND AT FINE STORES THROUGHOUT THE COUNTRY

THE HOUSE OF SWANSDOWN, INC. • 500 SEVENTH AVENUE • NEW YORK 18, N. Y. • KEEPS SHAPE WITH ARMO
PRICES SLIGHTLY HIGHER SOUTH AND WEST

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RICHARD AVEDON

TRAINA-NORELL

S.A.R.T.O.

Philip Mangone



[👑]
Anglo Fabrics
PREMIER

Lazarus

Columbus 15, Ohio

NELLY DE GRAB'S fair weather separates —

fresh, casual and provocative in a print 'n' plain

mating of Queen Anne's lace-bouquets (multi-color on beige) with an auburn-orange skirt.

In Springmaid's new Dazzle a lustrous

wrinkle-resistant broadcloth that stays

neater, fresher, needs no starching. The

skirt 10.99, the blouse 5.99 - both in sizes

10 to 16 in Misses' Better Sportswear Shop,

Third Floor, Lazarus.





Toni Owen, outstanding American designer says:

"The smart look in fashion is the linen look, and that means pure Irish Linen. In an exciting new knit for blouses or a textured weave for skirts, only Irish Linen translates the look and the feel of linen that women want."

THERE'S NOTHING LIKE PURE IRISH LINEN



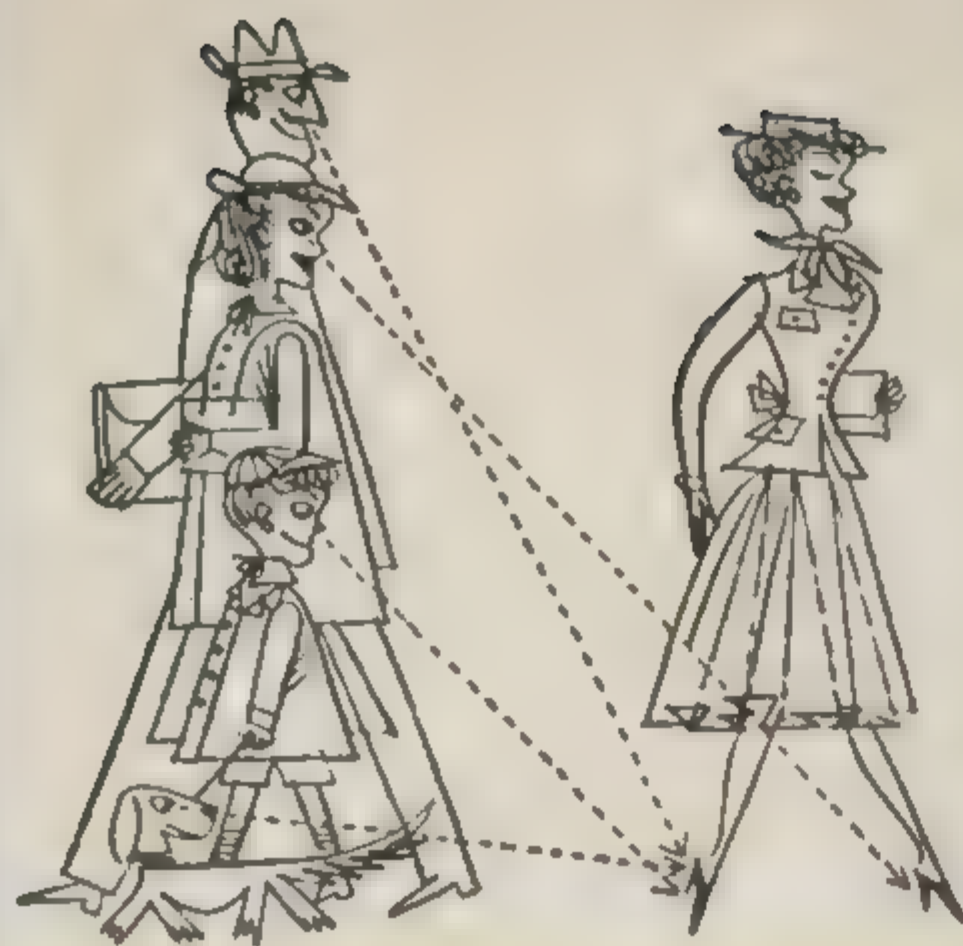
Pure Irish Linen is unique in its lustrous and long-lived beauty. From couturier gowns to fashion handkerchiefs and to the new bare look in sandals . . . from day to date-time, Irish Linen is the choice of the world's best-dressed women. This Toni Owen original is available at fine stores throughout America. Skirt about \$17.95; blouse about \$12.95. Both in natural linen shade.



THE IRISH LINEN GUILD, 1270 Avenue of the Americas, New York 20, N. Y.

WARNING!

Only linen marked "Irish Linen", or "Made in Ireland", is genuine Irish Linen. Avoid imitations! Insist on seeing the label before you buy.

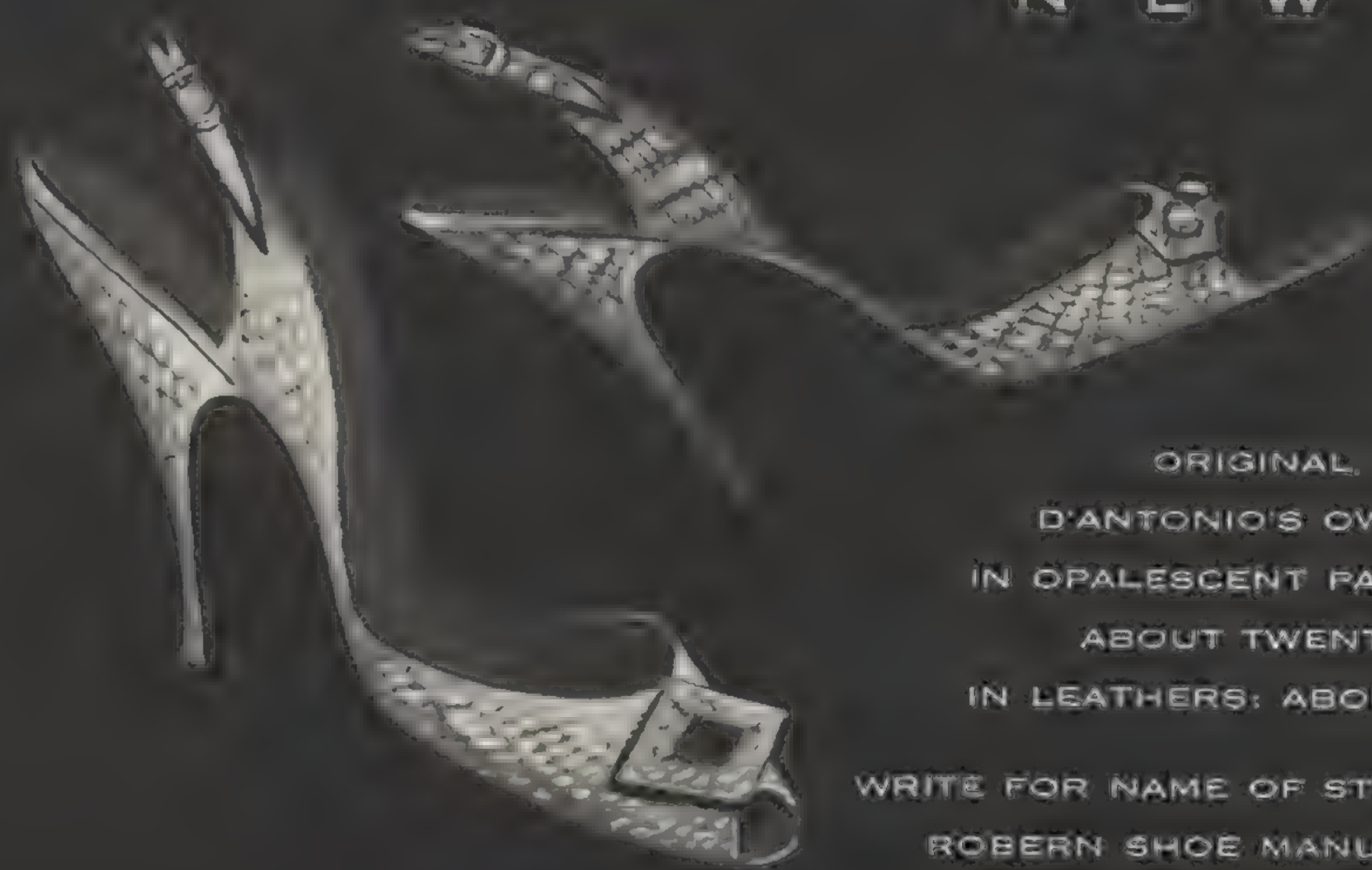


shoes
that
turn
heads



D'ANTONIO

NEW YORK



ORIGINAL, EXQUISITE —
D'ANTONIO'S OWN PEARLIZED LIZARD
IN OPALESCENT PASTELS:
ABOUT TWENTY-THREE DOLLARS.
IN LEATHERS: ABOUT TWENTY DOLLARS.

WRITE FOR NAME OF STORE IN YOUR CITY:
ROBERN SHOE MANUFACTURING CORPORATION
826 BROADWAY, NEW YORK 3

by
Branell





emba royal pastel mutation mink, designed by ritter bros., new york amber and blue lights flicker over the silky surface of this coat of emba royal pastel[®] mutation mink designed in a new, striking way. RITTER BROS., NEW YORK AND MONTREAL • STANLEY KORSHAK, CHICAGO • LITTLER'S, SEATTLE

jewels—CARTIER virginia thoren

[®]trade-mark mutation mink breeders association





A



B

ONE FOR THE WAVES

Swim through summer
in two beautiful suits
...made twice as terrific
with the Talon zipper!

Time was when a swimsuit was just there to cover your birthday suit, but times have changed. Now swimsuits are fashion, fun, flattery, clothes you play in as well as swim in. For two you's on the beach, always fresh and sleek and dry, buy two swimsuits at a clip, when you're stripped for try-ons. Above you see some of the season's handsomest pairs, to be found in smart stores throughout the country. You'll notice every one features the Talon zipper with its non-slip automatic lock—the zipper so infinitely superior on land or sea that a swimsuit's perfection can be measured by having it!

TALON, INC., MEADVILLE, PA. • IN MEXICO, CIERRE RELAMPAGO • IN CANADA, LIGHTNING FASTENER CO., LTD



C

D

AND ONE FOR THE RAVES

A. *Left*, wing-top sheath with convertible halter straps, in elasticized bouclé. Pale pink, turquoise, light blue, violet. Sizes 32-38.....\$18.95

Right, same suit in elasticized faille, in coral, black, violet, turquoise, light blue, Chrom-spun and Celaperm colors. Sizes 32-38.....\$15.95

B. *Top*, sharkskin-smooth Lastex with crisply contrasting pique piping and bowknots. Dazzling white, pink, blue, or lime. Sizes 32-40.....\$14.95

Bottom, sleek and glossy Lastex with cut-out top hung with make-believe pearls. Black, white, red, blue or cherry red. Sizes 32-40.....\$15.95

C. *Left*, the couturier look, curved and asymmetric. Laton taffeta in blue, orange, green, black, cerise, mauve, aqua. Sizes 10-18.....\$22.95

Right, the long, lean line in Lastex accented with Spanish braid. Orange, black, white, cerise, blue or yellow. Sizes 10-16.....\$17.95

D. *Left*, shimmering acetate Lastex with one-piece panty leg, crossed cord inserts at top and bottom. Navy, black, or red. 10 (32)—16 (38).....\$18.95

Right, beautifully built acetate and Lastex sharkskin. Blue, pink, white, red, green, navy, yellow or orchid. 10 (32)—18 (40).....\$10.95



AEGEAN



greta platty

Dodecanese . . . beautiful Grecian Islands in the Aegean Sea . . . inspired Greta Platty to create these resorters of AVONDALE Plaid Dublin Cotton. . . Dress and bathing suit, richly embroidered with golden threads in Island colors. Dress about \$35. Bathing suit about \$25. Sizes in both, 8 to 16.

BEST & CO., New York City; WOODWARD & LOTHROP, Washington; BULLOCK'S, Los Angeles; RICH'S, Atlanta; BURDINE'S, all stores, Miami.

Avondale
Companion Cottons

PEARLS



GRETA PLATTRY
"AEGEAN PEARLS"
FASHIONS ARE
ALSO AVAILABLE
AT THESE FINE
STORES:

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Americus, Ga.
A. Cohen
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Vogue & Vanity
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Hart-Albin
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Drazen's
Birmingham, Ala.
Kessler's
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Fashionland
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Little Shop
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Scruggs Vandervoort
& Barney
Daytona Beach, Fla.
Casually Yours
Denver, Colo.
Cates
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Bramson's
Ft. Lauderdale, Fla.
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Merkel & Gelman
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Lillian Albus
Harrisburg, Pa.
Junior Dress Shop
Jenkintown, Pa.
Lil-Lee
Kansas City, Mo.
Pete Potter
Knoxville, Tenn.
Margaret's
Lowell, Mass.
Michael Jay
Madison, Wisc.
Antoine's
Miami Beach, Fla.
Burdine's
Milwaukee, Wisc.
Lou Fritzel
Modesto, Calif.
Dee-Ann
Montgomery, Ala.
Al Levy's
New Haven, Conn.
Moline's
New York City, N. Y.
Best & Co.
Oak Park, Ill.
Bramson's
Oklahoma City, Okla.
Kerr's
Palm Beach, Fla.
Burdine's
Paterson, N. J.
Jane Brick
Pikesville, Md.
Reamer's
Pittsfield, Mass.
Joseph Yezzi
Reno, Nev.
Hatton's
Sacramento, Calif.
Miles & Miles
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Einbender's
St. Paul, Minn.
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Newmark's
Salt Lake City, Utah
Miriam's
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Garrick's Inc.
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Hannah Kohn
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Jame-Wolf Co.
Waltham, Mass.
Grover Cronin
Worcester, Mass.
Ulian's
Yellow Springs, Ohio
The Mart
York, Pa.
Jack's

greta plattry

Dazzling windmills that dot the Island of Mykonos are recreated by Maxwell in luxurious silk. Dress with windmills in hot pink or blue on white ground. Sizes 8 to 16. About \$40.

Maxwell **BEST & CO. NEW YORK...**
textiles SEIDENBACH'S-TULSA, OKLAHOMA...NICHOLAS UNGAR-PORTLAND

AEGEAN



greta plattry

Classic column separates, sculptured in Everglaze® infinite pleats... a Springmaid airlight combed lawn cotton, wrinkle resistant and washable. Separates in white, navy, coral. Sizes 8 to 16. Shirt about \$20. Skirt with contrast pleated belt, about \$30.

BEST & CO. - NEW YORK, ALL STORES... THALHEIMER'S - RICHMOND
FROST BROS. - SAN ANTONIO... MABLEY & CAREW - CINCINNATI
BRAMSON'S - CHICAGO, ALL STORES

Everglaze
TRADE MARK J. & S. CO.

PEARLS



AVEDON



Sun goddesses...with flaring lines are draped in Dazzle® the new Springmaid lustrous wrinkle-resistant Everglaze® broadcloth, embroidered with golden Grecian key borders. White only. Sizes 8 to 16. Dress about \$35. Flare skirt bathing suit about \$25.

greta plattry

BEST & CO.—NEW YORK, ALL STORES...JOHN WANAMAKER'S—PHILADELPHIA
SCRUGGS VANDERVOORT & BARNEY—ST. LOUIS...F. & R. LAZARUS—COLUMBUS
B. SIEGEL—DETROIT

AEGEAN



greta plattry

resistant Everglaze® cotton

Greta Plattry's miniture Grecian jugs are cleverly used in a mirthful sundress ruffled with matching stripes... accented with back bow. Bathing suit with contrast piping. Periwinkle blue/black jugs, pink/black, terra cotta/black on white wrinkle print by Ameritex® Beach-coat in Everglaze® pleated cotton. White, blue, black... all washable. Sizes 8 to 16. Dress about \$20. Bathing suit about \$13. Beach-coat about \$20.

ARDMORE ARLINGTON BOSTON BROOKLINE CLEVELAND HEIGHTS EAST ORANGE EASTCHESTER GARDEN CITY GROSSE POINTE
MANHASSET PARAMUS STAMFORD WASHINGTON WATCHUNG WHITE PLAINS WINNETKA

BEST & CO.

Fifth Ave., New York 22, N. Y.

PEARLS



Stripes of hibiscus from the Island of Rhodes are created by Ameritex on Everglaze® cotton. Fustanella (kilt) beach-coat fans out into a soft skirt. Bathing suit (not shown) in matching print. Coral or purple on white, coral on black. Sizes 8 to 16. Dress about \$20. Beach-coat about \$18. Bathing suit about \$13.

greta plattry

AMERITEX®

BEST & CO.—NEW YORK, ALL STORES...BURDINE'S—MIAMI, ALL STORES
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B. FORMAN—ROCHESTER, N. Y.

...Spring sensation
in costume jewelry

ROPE TRICKS



The Rope trick is to wind all colors, all kinds: multi-color with pearl or white or gold. White with black or colors or rose. One of them, all of them; Twist them, loop them around and around and around.

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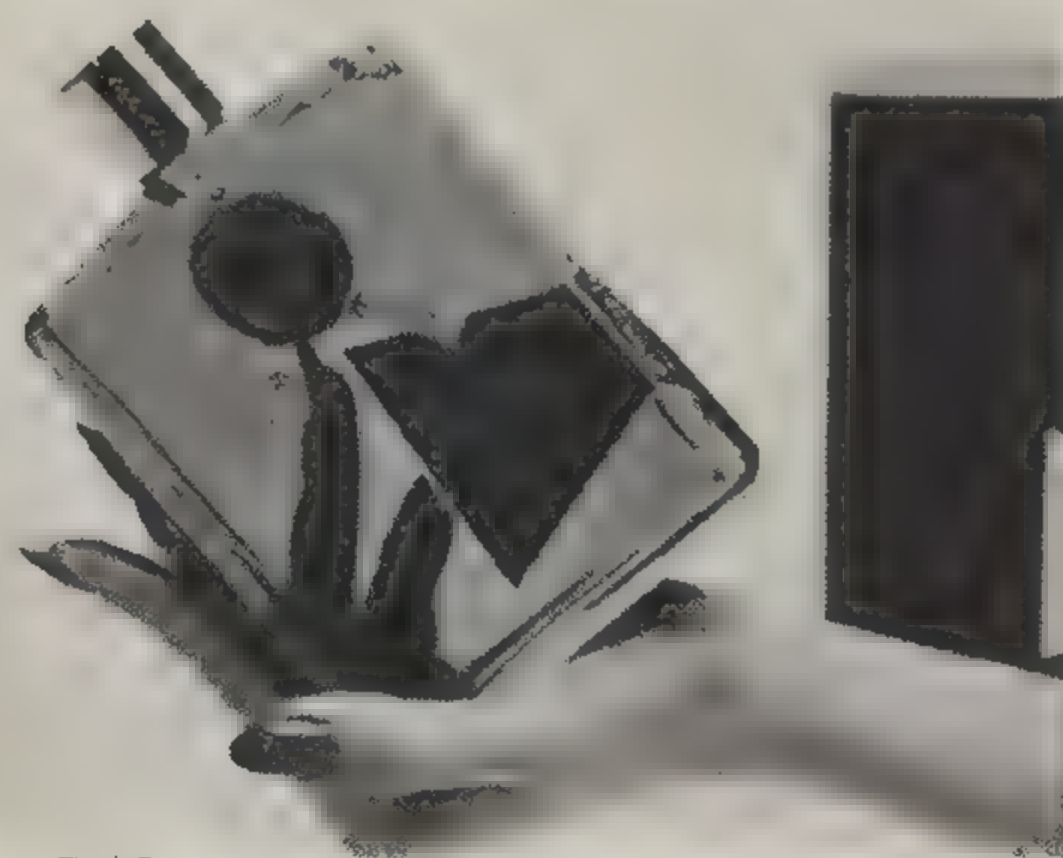
CITY _____ ZONE _____ STATE _____

Discoveries in beauty

A little bit longer, a lot more disciplined: this (see pages 144-145) is the story of the new coiffures. Here are some disciplinary measures to take with the new length—some new, some long-famous.



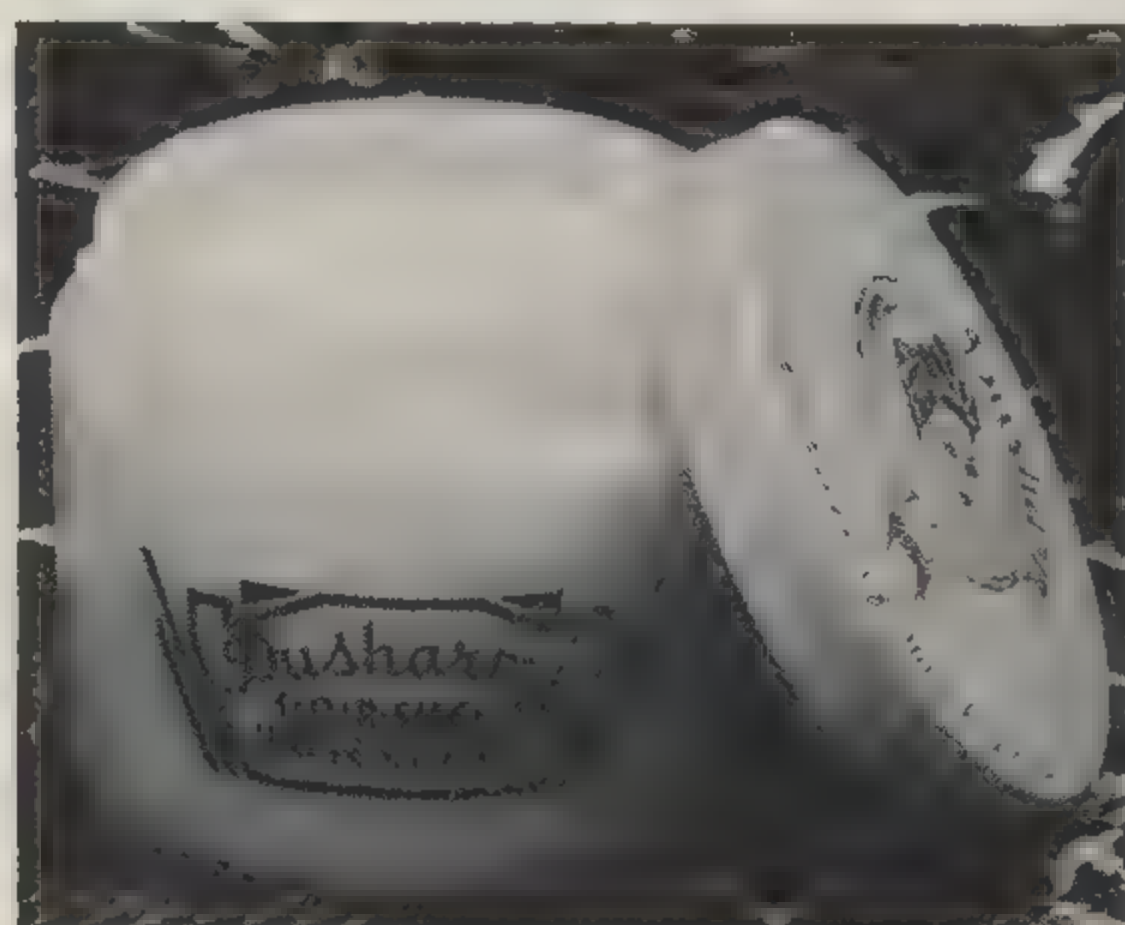
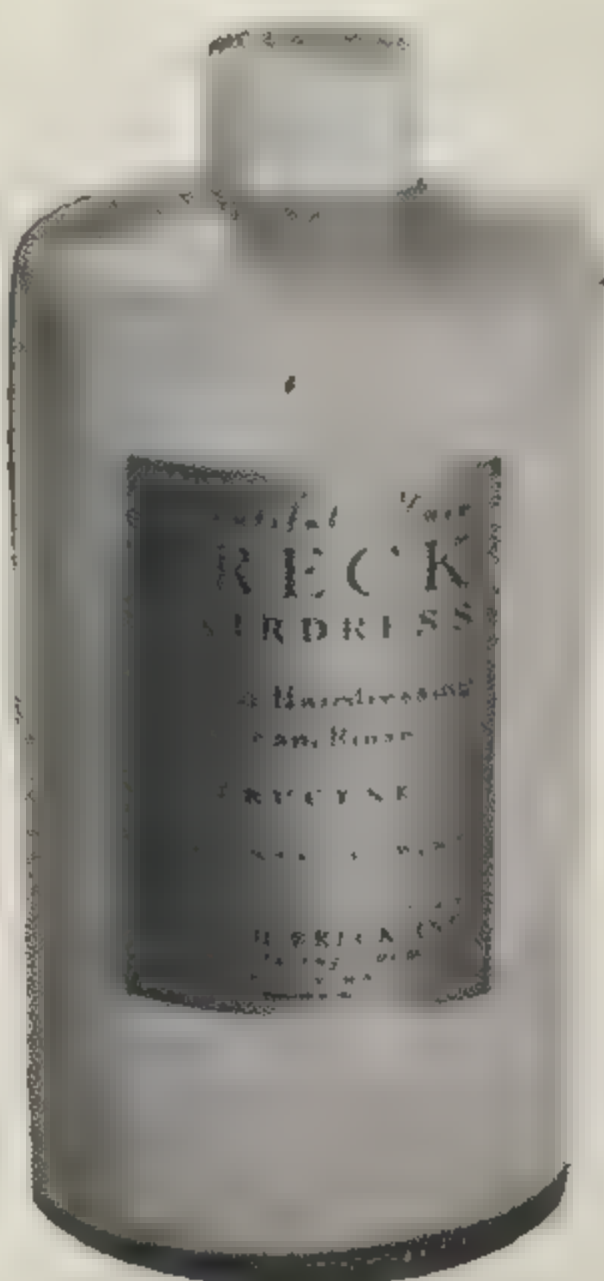
Left: The new edition of "Spray Net" is called super soft—and aptly, too. It contains no lacquer, but coiffure control is built into every drop-let of this fine mist. This, by Helene Curtis. Bloomingdale's. *Below:* A handsome decanter for a handsome shampoo: Helene Curtis' new "Her Highness" formula. Its rich lather leaves the hair soft, manageable, lingeringly perfumed.



Left: "Perl Mist" by Tiz has been only known in beauty salons. But now this platinum rinse for grey or white hair, with its special hair conditioning cream base, is in stores in a plastic spray bottle for home hairdressers.

Left, below: How to capture flyaway hair: smooth a little "Hairdress," by Breck, between the palms, and touch it over a finished coiffure. Result? Every hair in place, and polished, too. Lord & Taylor.

Below: A breeze-weight cream to comb through the hair after a shampoo and before a setting—for softness, pliability, and a lasting texture. It's Du-sharme's "Hair Sheen Wave Creme"; Arnold Constable.



MIEHLMANN



Here are the stores
where you'll find all the

MARY STEVENS

styles, featured on page 35.

Abilene, Tex. Ernest Grissom Inc.
Alexandria, Va. Nancy Fleming
Altoona, Pa. Brett's
Ardmore, Okla. Daube's
Ardmore, Pa. Francy's
Asheville, N. C. Carroll & Co., Inc.
Birmingham, Mich. Mary-Hayes, Inc.
Bloomington, Ill. Paul Anderson
Boston, Mass. C. Crawford Hollidge
Charleston, W. Va. Peck's
Charlotte, N. C. Montaldo's
Chicago, Ill. Bramson's
Columbus, Ohio Montaldo's
Cooperstown, N. Y. E. Jacobson
(Smart Shop)
Coral Gables, Fla. Allan Abess Ltd.
Cumberland, Md. Peskin's
Daytona Beach, Fla. Irwin's
Decatur, Ill. Carol's, Inc.
Denver, Colo. Montaldo's
Detroit, Mich. Himmelhoch's
Durham, N. C. Montaldo's
East Orange, N. J. Doop's
El Dorado, Ark. Alsabrook's
Elmira, N. Y. E. Hazel Murphy
Evanston, Ill. Bramson's
Evansville, Ind. Ruth Hush
Fort Lauderdale, Fla. Burdine's
Flint, Mich. Raymond Coughlin
Grand Rapids, Mich. Yager's
Greensboro, N. C. Montaldo's
Hot Springs, Ark. Hubert Mendel
Jackson, Miss. Frances Pepper
Jackson, Tenn. Frances Shoppe
Jacksonville, Fla. Furchgott's, Inc.
Johnstown, Pa. Brett's
Kalamazoo, Mich. Gertrude Heath Collins
Lynchburg, Va. Grace's
Memphis, Tenn. Helen of Memphis
Miami, Fla. Burdine's
Miami Beach, Fla. Burdine's
Milwaukee, Wisc. T. A. Chapman
Monroe, La. Johnnie Smith Elbert
Newark, Ohio Wilma's
New Haven, Conn. Fred Phipps Inc.
New Orleans, La. The Kreeger Store
New Smyrna Beach, Fla. Baker's
New York, N. Y. Bonwit Teller
Norfolk, Va. Sarah Cohen
Oak Park, Ill. Bramson's
Omaha, Neb. J. L. Brandeis
Orlando, Fla. Gibbs Louis
Phoenix, Ariz. Hanny's
Pittsburgh, Pa. Joseph Horne Co.
Ponca City, Okla. Edward's
Pottsville, Pa. Skelly's
Raleigh, N. C. Adler's, Inc.
Richmond, Va. Montaldo's
Rocky Mount, N. C. Gladys Bunting Shop
Sarasota, Fla. Virginia S. Thier
Scranton, Pa. Timely Styles
Springfield, Mass. The Brigham Co.
St. Joseph, Mo. "Derger-Bodenhausens"
St. Louis, Mo. Montaldo's
St. Paul, Minn. Cook's
Waco, Tex. Bauer-McCann
Washington, D. C. Julius Garfinckel & Co.
Wausau, Wisc. Schmidt's
Wellesley, Mass. C. Crawford Hollidge
West Palm Beach, Fla. Burdine's
Wichita, Kansas Goldie's
Winston-Salem, N. C. Montaldo's



MARY STEVENS AND TOOTAL® LINEN

COLORING YOUR RESORT LIFE — in shrimp, deep blue, almond beige! Romantic foulard, paired off with that peerless

linen... *imported* Tootal, marked Tebilized® for tested crease resistance. LEFT: Suit with matched blouse and lining, about 75.

CENTER: Sheath with optional bow, about 40. RIGHT: Blouse, about 20. Skirt, about 18. All, sizes 8 to 16.

MONTALDO'S
All Stores

BONWIT TELLER
New York

JULIUS GARFINCKEL & CO.
Washington, D. C.

For stores in other cities, see opposite page or write: JAGUAR SPORTSWEAR CO., 498 SEVENTH AVENUE, NEW YORK 18, N. Y.

THE GANTNER LOOK



WONDERFIT*

One of Gantner's exclusive new Water-Knits*... a fluid combination of lastex and finest zephyr wool that molds itself caressingly to every line of your figure. The high, rounded bustline, the sleek midriff, the "extendible" shirring fits tall girls, too—all part of the very new and beautiful Gantner look! Ideal for strapless sunning. Aqua, Black, Brown, Red, Periwinkle Blue. \$19.95 *T.M.

Gantner
of California



Available at these fine stores:

Baltimore, HUTZLER'S
Boston, WM. FILENE'S SONS COMPANY
Brooklyn, ABRAHAM & STRAUS
Columbus, THE F. & R. LAZARUS & CO.
Dallas, SANGER'S
Detroit, THE J. L. HUDSON COMPANY
Houston, FOLEY'S
Indianapolis, L. S. AYRES & COMPANY
Los Angeles, BULLOCK'S
Miami, BURDINE'S INC.
Milwaukee, BOSTON STORE
Minneapolis, THE DAYTON COMPANY
New York City, BLOOMINGDALE'S
Oakland, H. C. CAPWELL'S
Oklahoma City, HALLIBURTON'S
Oshkosh, Wisconsin, BOSTON STORE
Philadelphia, STRAWBRIDGE & CLOTHIER
Pittsburgh, JOSEPH HORNE CO.
Richmond, THALHIMERS
Rochester, B. FORMAN CO.
San Francisco, THE EMPORIUM
St. Louis, STIX, BAER & FULLER

For stores in other areas,
write GANTNER of California, Dept. V-J,
1453 Mission Street, San Francisco

Fashions from Britain... in Fashion everywhere

● Wherever BOAC flies you, on 1000 routes around the world, you'll find British products in high fashion and high favour. For, just as British service and airmanship have made BOAC the world leader in air travel, products such as

◀ British Woollens

▶ Tootal Linens

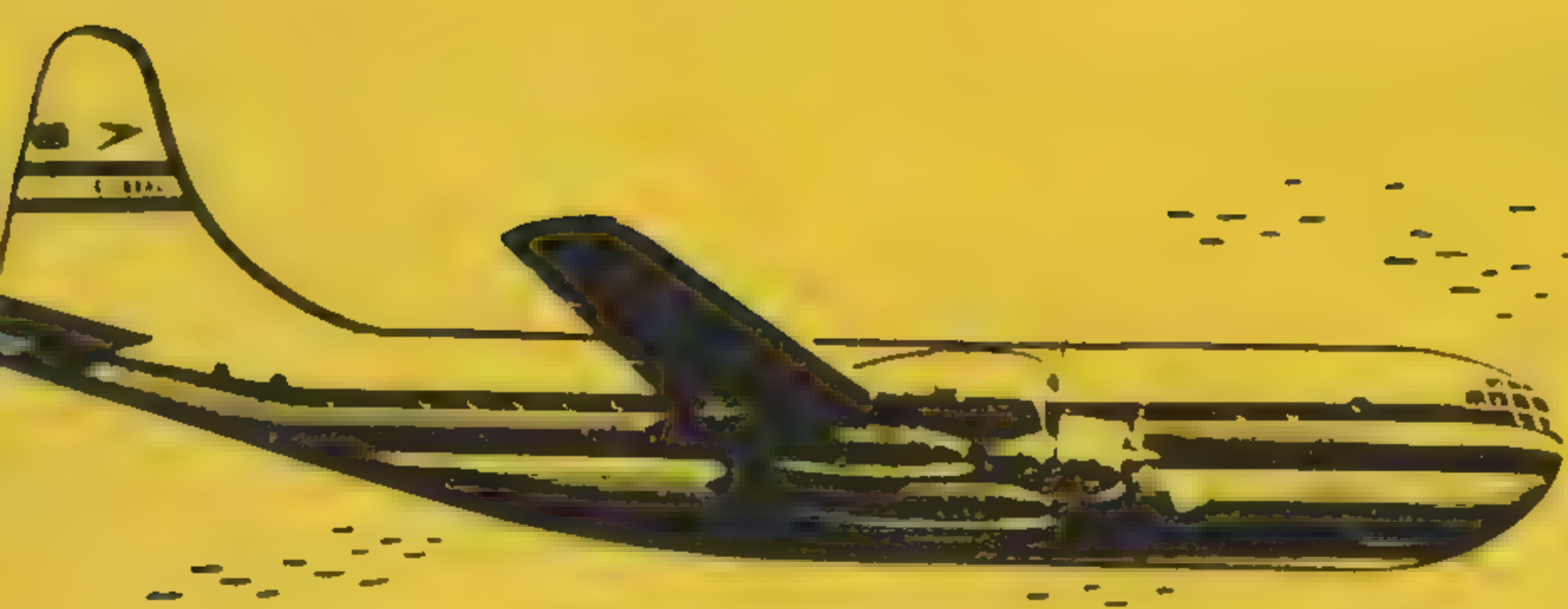
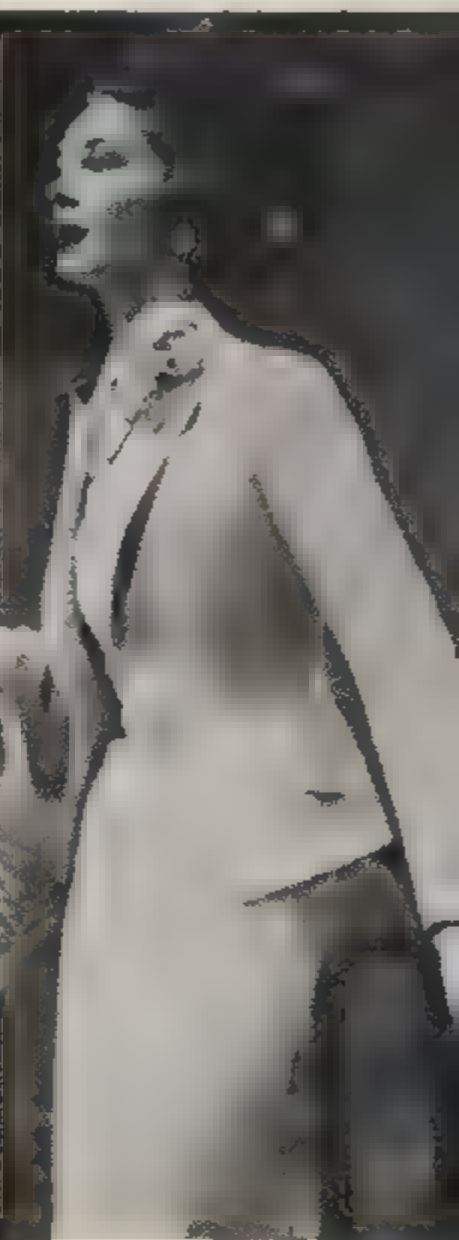
● British Brevitts

● Schweppes sparkling mixers

● Yardley Toiletries

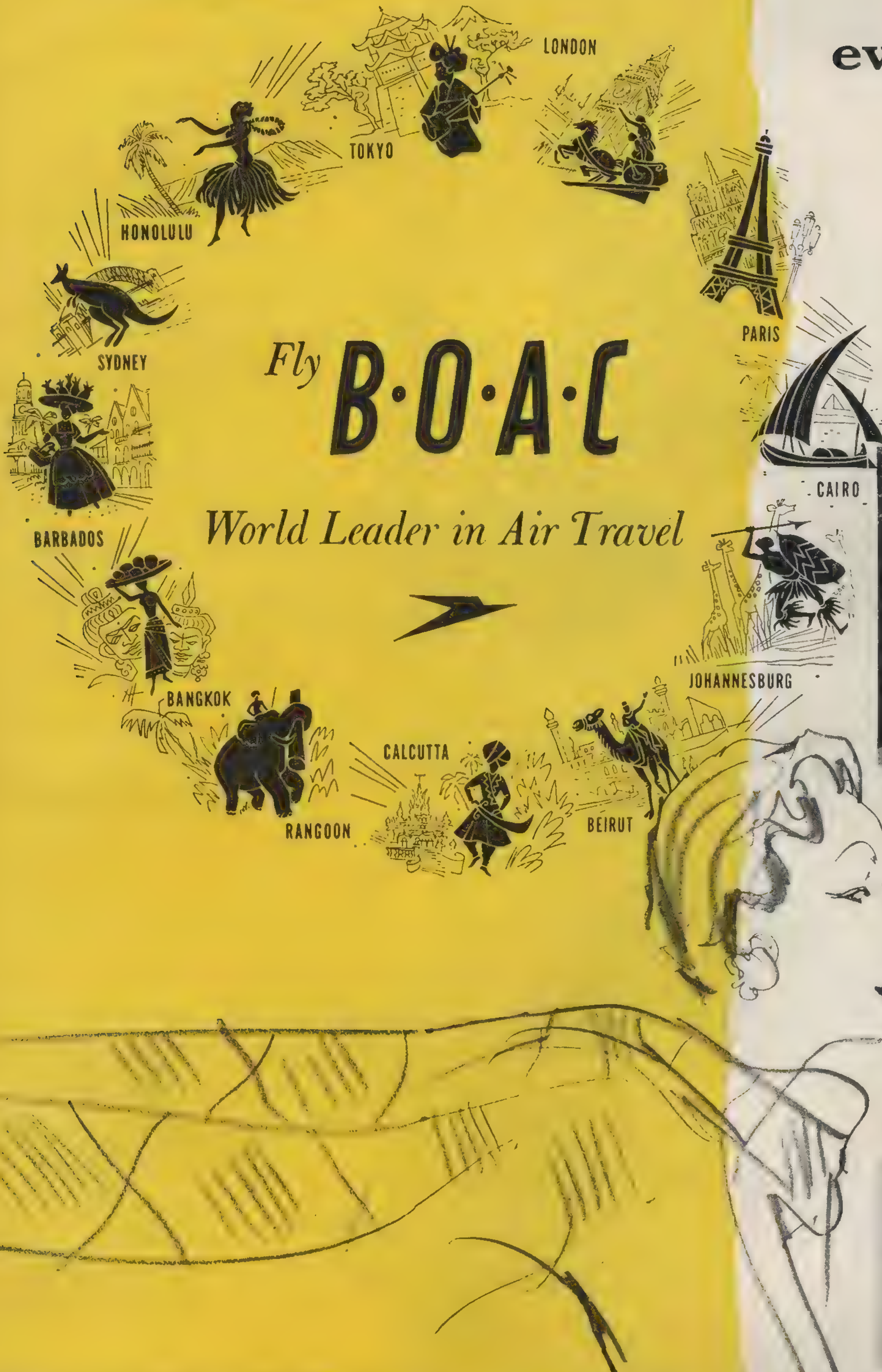
have taken the international lead in good living.

For hints on how to fly in style the world over and enjoy every moment of your holiday... ask Ouida Wagner, BOAC Flight Wardrobe Advisor... and **discover** on the following pages, how fashions from Britain are in **fashion everywhere.**



Fly **B·O·A·C**

World Leader in Air Travel



YOU'LL WANT OUIDA WAGNER's new booklet "Air Wear Anywhere." It's free. Just write BOAC, 342 Madison Avenue, New York 17, N. Y.

BRITISH OVERSEAS AIRWAYS CORPORATION. Offices in: Boston, Chicago, Dallas, Detroit, Los Angeles, Miami, New York, San Francisco, Washington, Montreal, Toronto, Vancouver.

British Woollens...in Fashion everywhere

- **Famous designers** in America and the world over

delve each season into the wealth of beautiful **British Woollens** to give the most in beauty, quality, colour and **texture** to their design ideas.

No wonder British Woollens bring to life the most beautiful fashions in the world... Britain has devoted centuries to making woollens with a "**look-ahead**" to fashion needs... the lightest chiffon-weights, the graveliest of tweeds... the crispiest of worsteds... A part of fashion wherever fashion is found...

- ...and here in a black-and-white-check **British Woollen**

suit... *all* news. Patent leather belt at the hipline, Balkan-style jacket, inverted back pleat from shoulder to belt, by **Jane Derby**.

(On Page 1 of this portfolio a suit of Montego-mauve British Woollen by Handmacher.)

- When there's news in men's fashions, **smart men** immediately

look to British Woollens for its best interpretation in man-demanded **quality**. They'd find it in this **Walter-Morton** suit by Hickey-Freeman.

- BOAC's Ouida Wagner advises both men and women.

"wear wool for travel comfort and fashion...worldwide."

- And don't forget **Bond Street Toilet Water**

by Yardley... **refreshing**, charming, destined to complement lovely women everywhere.

- ...without taking *anything* with you, you can

have an authentic **Gin-and-Tonic** almost anywhere in the world. The **Man from Schweppes** has seen to that.

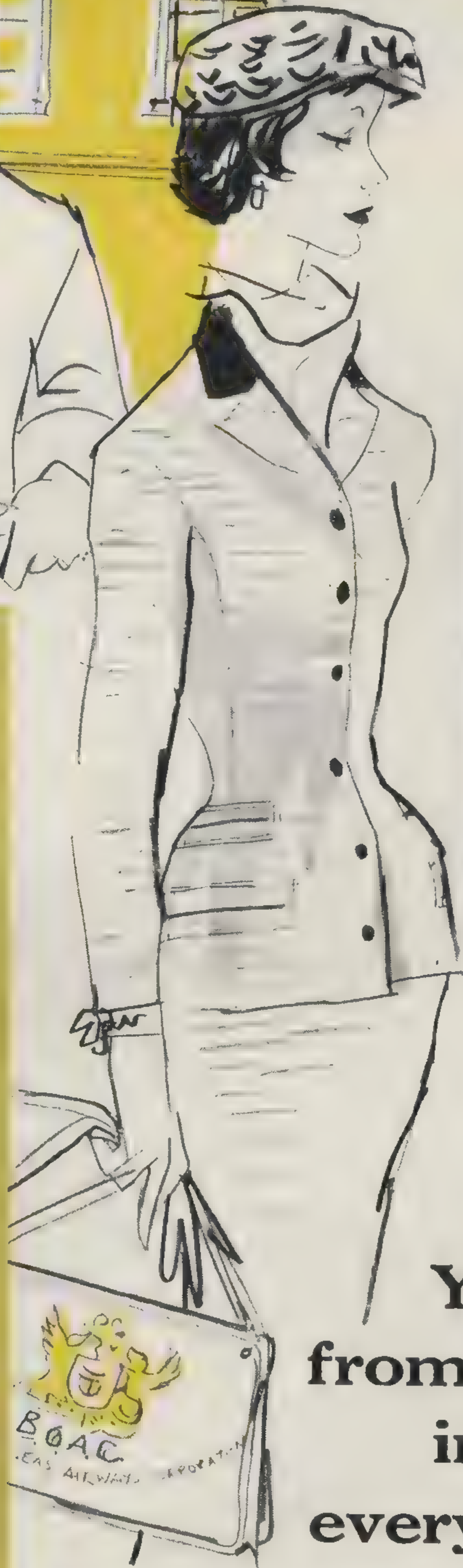
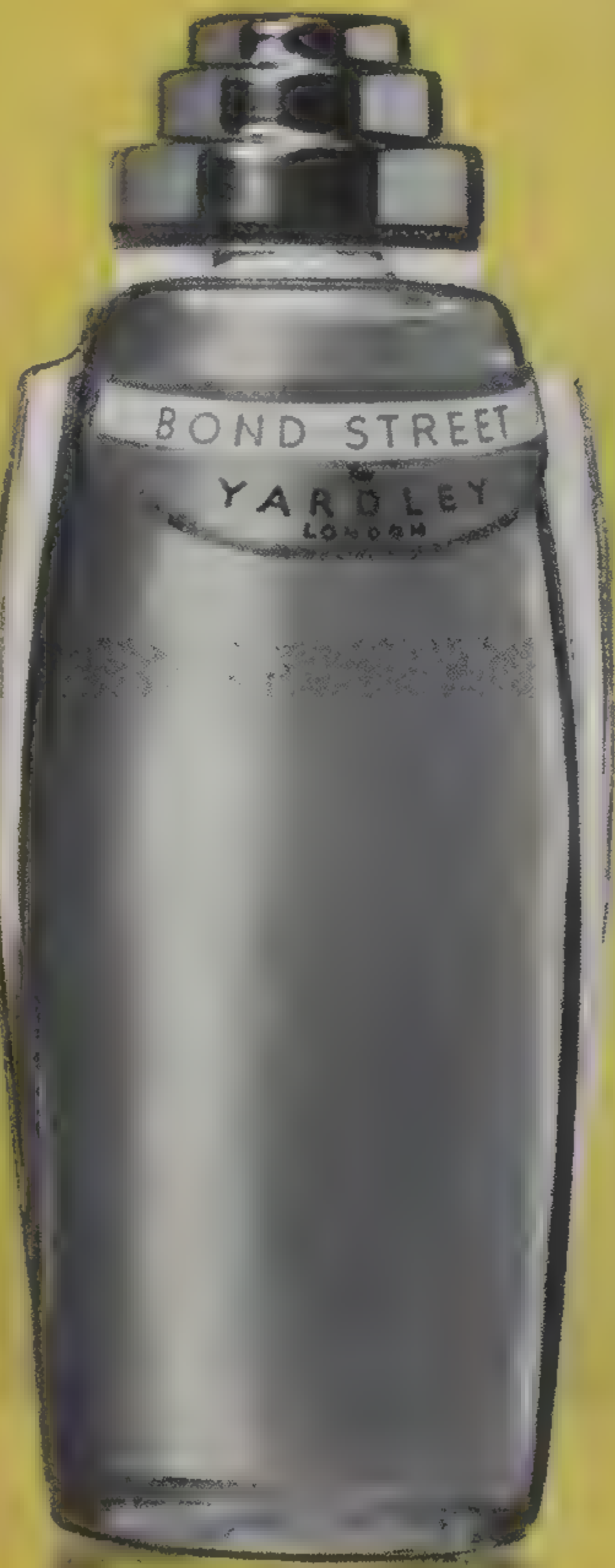
- You won't need to take many pairs of **shoes**,

if you pack British Brevitts like this sleek calf pump with contrast-piping detail and new petite heel...so **versatile**, so "livable with."



BRITISH WOOLLENS... "Fabrics Forever in Fashion"—511 Fifth Avenue, New York 17.

- **Bond Street perfume by Yardley,**
the hauntingly lovely fragrance that
stirs hearts around the globe
...that's in fashion wherever women
of sophistication gather
...a **fragrance** filled with ever
exciting newness... always in
the changing mood of good fashion.
...at home with this superb
- streak-woven, British Woollen suit
by Handmacher with velvet collar and
“**looking-ahead**” elongated jacket...
knows its way on Bond Street...loves
California...looks forward to Hong Kong.
- And the best traveling companion for
any suit is a **Tootal Linen** breeze-weight blouse
tailored to a tee... never out of your life,
by **Alfred** of New York.
- And no wonder you meet **British Brevitts**
everywhere, smartly distinguished by their
English-complexioned calfskin and
new-look detailing. Shown here—
lattice cut-out, contrasting leather
overlays and contour heel trim.
- An **indefatigable** traveler, loves country
life—likes to stay at home with slacks.
- But why stay home when BOAC flies
so **luxuriously** the year around,
the world around, for so little.
- And when you can enjoy Schweppes
incomparable mixers in Cairo, Montreal,
or Portofino. It does seem the Man from
Schweppes has been everywhere.



Yardley from Britain... in Fashion everywhere

- Bond Street perfume by Yardley 3.00 to 17.50;
on other pages of this portfolio
- Bond Street toilet water 1.25 to 2.85,
- Bond Street dusting powder 1.75, all plus tax.



Tootal Linens from Britain...in Fashion everywhere

- **Tootal® Linen**, famous on five continents

for its fashion colours and fine textures, is sought out by leading American designers to express their

most **subtle lines**, their newest silhouettes...

Tootal's glowing colours bloom on the

most luxurious linens you can buy...

for around the clock... around the seasons...

around the world...

- **Harmay**, known for fine fashion, shapes

Bombay black Tootal Linen into the newest

long torso sheath, and repeats the

slim, slim look in **Sahara Sand** linen.

(On page 1 of this portfolio is photogenic

Nassau pink Tootal Linen, suit by **H & E Shapiro**.)

- **Ouida Wagner, BOAC Flight Wardrobe**

Advisor, says Tootal linen is marked

Tebilized® for tested crease-resistance,

which makes it "down to earth

for up in the clouds."

- Also breaking the Season Barrier,

Commander Whitehead has everyone

asking for Gin-and-Tonic, come

90 degrees, come sleet, come snow.

- And of course... the charm of London is

transported for your delight in the stirring air

of Bond Street by Yardley. World famous,

Bond Street dusting powder adds the

thread of fragrance to all-over loveliness.

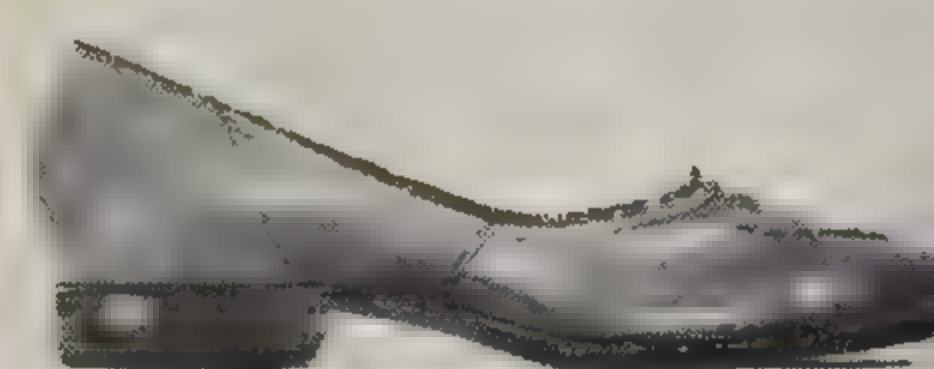
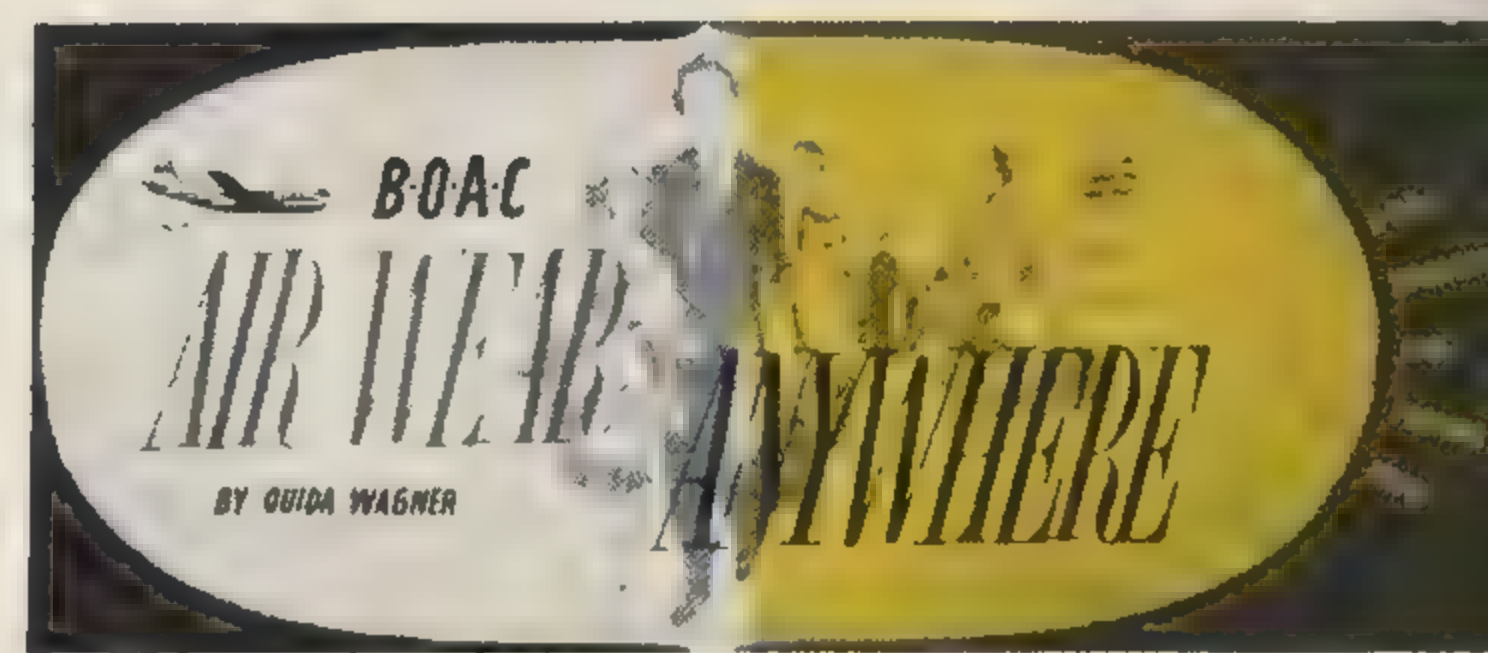
- To make you feel like you're walking

on wings, Brevitts designed this little

ubiquitous flat with glove-stitched,

perforated vamp in softest of calf

with the new barrel leather heel.



THE TOOTAL GUARANTEE: All fabrics, bearing the registered trademark "TOOTAL," are guaranteed to give satisfaction. Should dissatisfaction arise through any defect in the fabric, Tootal will replace the garment or refund the price. T. B. LEE COMPANY, INC., DEPT. BV, 1441 Broadway, New York 18.



● Translating into shoes, the word **quality**, in its truest sense, **British Brevitts** have brought to the world a truly new concept of shoes for every active or relaxing hour...

Handmade, specially constructed to cradle every step... finest leathers, softest suedes are shaped and detailed into "news" in shoes for every casual or street occasion... colour-perfect and fashion-right... famous the world over as perfect companions for active feet... as is this **classic calfskin tie-on** with its unique flexibility.

...Indispensable to the "new" in fashion wherever it's found.



**British Brevitts...
in Fashion
everywhere**

● Found here in Bombay black **Tootal Linen** walking shorts, dark-and-light pebbled **British Tweed** jacket, both by H & E Shapiro, worn with a pink Tootal Linen shirt by Alfred of New York.

● Wherever smart men mix **Schweppes Quinine Water** and gin (which is about everywhere).

You'll find British fashions, such as this...

● British Woollen hopsacking jacket and walking shorts by **Southwick**, worn with a British Woollen Persian print shirt by **Hathaway**.

● Quality is not a "land-bound" thing. It takes to the air with **BOAC** whose luxury service, fine airmanship and **dependability**, have made quality an important word in world travel.

● Quality... can be an intangible fragrance... such as **Bond Street Toilet Water** by **Yardley** in **fragrant step** with town and country living, the world 'round.



● **People are talking about**

The Man from Schweppes...

Commander Edward Whitehead, who first brought **Schweppes Quinine Water** to these thirsty shores.

They're talking about Gin-and-Tonic mixed with **Schweppes**... as madly fashionable today in New York and Palm Springs as in London, Cairo and points east... People are talking about Schweppervescence... those **irrepressible** little bubbles that make every other kind of fizz old hat.

"Schweppervescence," they're saying,

"lasts the whole drink through."

And *now* people are talking about the great **new** Schweppes mixers: **Club Soda and Ginger Ale.**

Tried 'em yet?

● Smart women everywhere are talking about Woollen and Linen in the new costume look... such as this brass-coloured, Tootal Linen sheath with its linen-lined, colour-matched, British-Tweed mandarin coat... by **Vera Maxwell.**

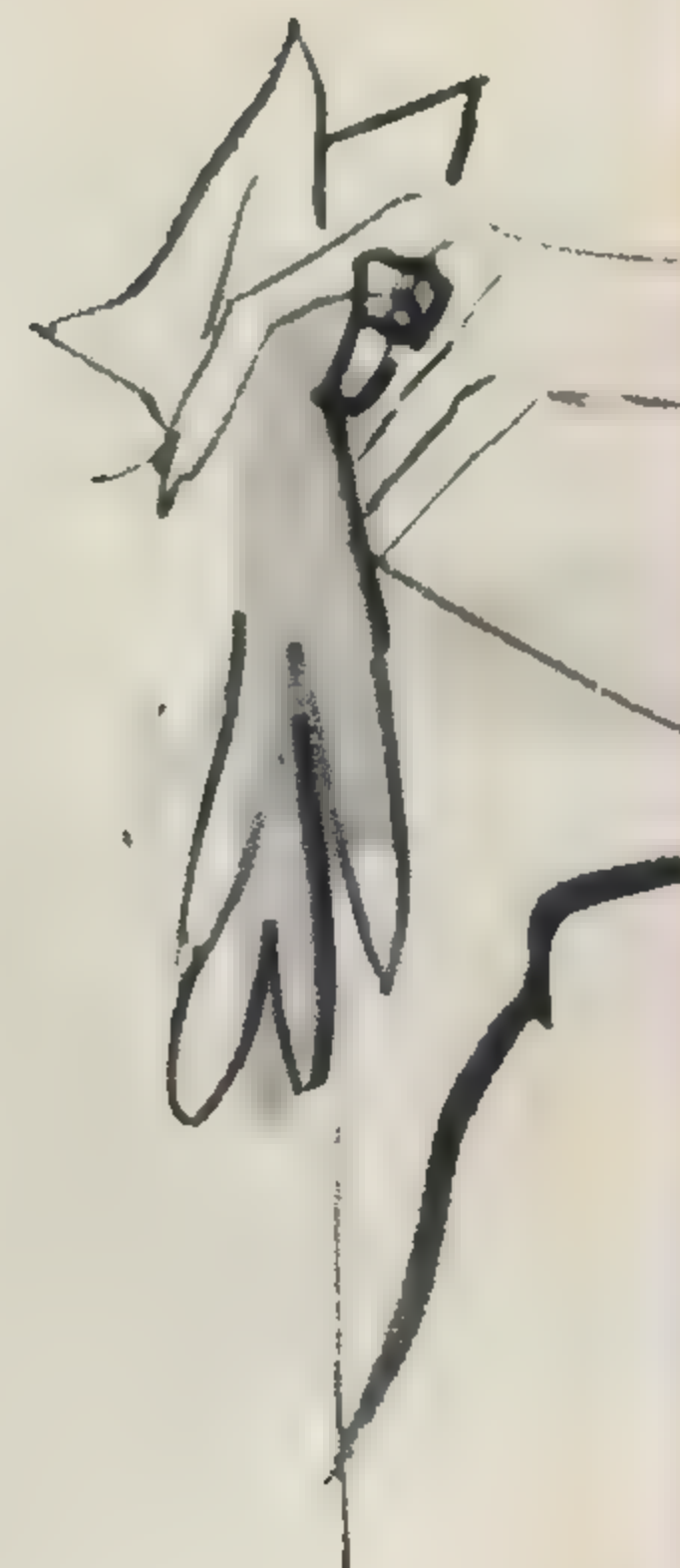
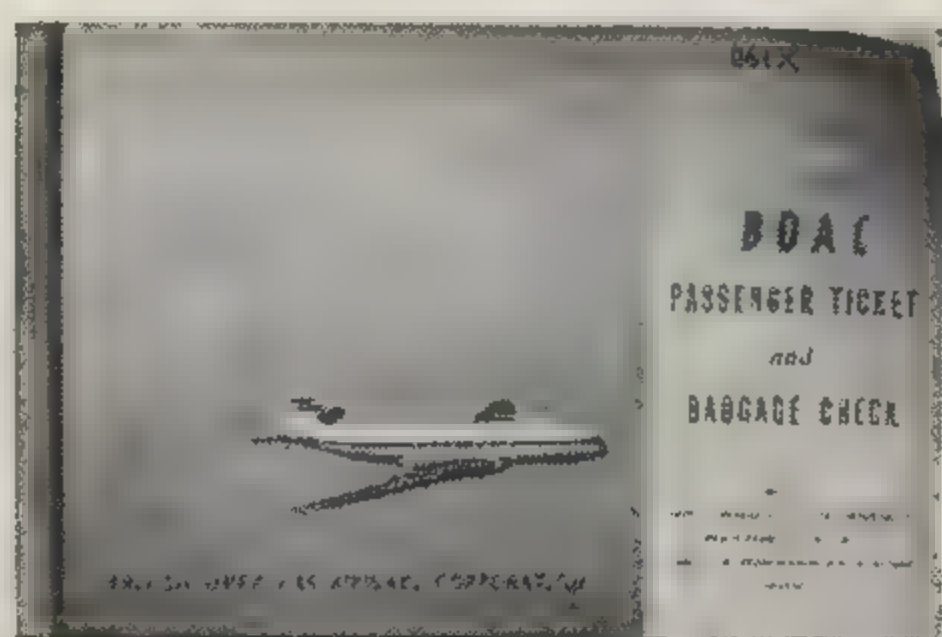
● **Everywhere** there's "casual" conversation, it includes British Brevitt's really "new look" in shoes... their new sculptured-leather designs with all-in-one, contoured-leather soles and distinctive detailing.

● Wherever the sophisticated gather, the **unspoken** loveliness of Bond Street perfume by Yardley is there... the fragrance of fascinating women the world over.

● Here, there or anywhere, when talk turns to **exciting** places all over the world... and how to get there... it turns to BOAC.



Schweppes ... in Fashion everywhere





BLOUSE, SKIRT AND SHORTS... IN ALCÉ NUBBED IRISH LINEN.

SLOAT & CO., 525 SEVENTH AVE., N.Y. 18

Sloat

Fly with the leader **PAN AMERICAN**

CAROLYN SCHNURER

designs a fabulous Norwegian-inspired embroidered swim suit in wonderful new Pacific Tempered Cotton, a Pacific Exclusive—and an easy-care "Everglaze" fabric that resists creases, stays shapely and beautiful. Orange, pink; 10 to 18; about \$29.95.



EVERGLAZE®

crease resistant stabilized fabrics

PECK AND PECK

J. W. ROBINSON

CAROLYN SCHNURER

chooses exciting new Pacific Tempered Cotton! With fine "Everglaze" qualities, Pacific Tempered Cotton is 7 ways wonderful! A wrinkle-shedder supreme . . . extra-quick to wash, dry, iron . . . no starch . . . color fast . . . shrinkage infinitesimal. One of the fine new fabrics from the Pacific Exclusives Department of Pacific Mills Cotton Division.

Norwegian inspired—fascinating cobble-stone embroidery! In sweet-orange and pinks . . . newsy matte finish. Sizes 10-18. About \$39.95

PACIFIC TEMPERED COTTONS
A "PACIFIC EXCLUSIVE"

PECK AND PECK

J. W. ROBINSON



J.W. Robinson

presents Carolyn Schnurer's

Norwegian collection. This swimsuit in

A M E R I T E X cotton

by Everglaze.

The print is Norwegian inspired
as is the cut, a synthesis of the
Norwegian walking costume...

sizes 10-16 16.95

Sports Room • third floor

Los Angeles

first floor • Beverly Hills

Palm Springs

Carolyn Schnurer

her 1955 collection is at

J.W. Robinson and at

PECK AND PECK

FRESH 'N UP... NEW FASHION IN FABRIC

by

abc
FABRICS

CAROLYN SCHNURER

interprets **abc's** unique Norwegian Rose Print in a soft, softly pleated dress, for day-into-night, resort-into-summer. "Everglaze" crease-resistance gives it permanent bloom. The dress: sizes 10 to 18, in pink, turquoise or peach, about \$29.95.

PECK AND PECK • J. W. ROBINSON

ARTHUR BEIR & Co., INC., 1407 Broadway, New York 18, N. Y.



Woolf Brothers
all stores
PHIL A. HALLE

from Vera Stewart's **BON VOYAGE** collection

*Her inimitable touch implicit in the chaste lines of this
silky worsted gabardine gleamed by a matching satin scarf. Sky blue,
cointreau beige, cloud pink or navy. Sizes 10 to 20. About \$125.*

These dresses also available at MONTALDOS, all stores; I. MAGNIN, California and Seattle... and other fine stores throughout the country.
Write ZOLTAN ROSENBERG CO., 550 SEVENTH AVENUE, NEW YORK.



from Vera Stewart's **BON VOYAGE** collection

Vera Stewart lends her special air of elegance to Mallinson's
lineny striped *La Galère*, giving new meaning to the casual day dress. Blue and wine,
yellow and charcoal, beige and toast. Sizes 10 to 20. About \$60,

ON THE PLAZA • NEW YORK 19
**BERGDORF
GOODMAN**
5TH AVENUE AT 58TH STREET

Crane's - FOR THE WELL-APPOINTED DESK


smart papers for your correspondence...correct papers for your social needs

Single letter sheet of Crane's Bluelawn; note sheet and folded sheet of Crane's Kid Finish, pearl white, for formal correspondence; two-fold single sheet of Crane's Kid Finish, pearl white, in senate size, for a man's letters; Moonstone Grey, silk laid, with maroon border, in folded letter and note sizes; informal and calling cards engraved on Crane's Parchmont, naturel.



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100% RAG PAPERS FOR SOCIAL AND BUSINESS CORRESPONDENCE • CURRENCY • SECURITIES • CARBON • TRACING



Cotton and lace. Beige with rose,
blue or brown. 8 to 16. \$22.95.
At fine stores everywhere.
L'Aiglon Apparel, Inc., 1350 Broadway, N.Y.

no matter how you **go L'Aiglon** goes along



Watch the rise of the wool evening dress. Gossamer sheerness with a slimness of line—unique with wool.



Touch-me textures found only in wool are highlighted in this tweed coat over a dress of sheerest wool flannel.



Zebra striped suit knit of pure wool won't look soaked or saggy . . . works wonders with your figure.

There's a new

*Tropic-sheer wools . . .
the most-talked-about
resort fashion this season*

Making news in the world's smartest
sunny weather playgrounds . . .

Flannels so light they're called
wool-o'-the-wisp.

Jerseys knitted sea-mist cool.

Tweeds—barely a shadow of their
former weight.

You'll see star-spangled wools in
evening dresses. Sheer handkerchief
wools in sun clothes. New wools
with a long future that will breeze
right into spring and summer.

Yes, the 1955 standard for balmy-
weather fashion is set by wool.

For, plus wool's eye-compelling
drama, its airy coolness . . . wool is
the most practical vacationer there
is. You can bike, sight-see or just
siesta . . . and your wools will
resist wrinkles day after day . . .
will never wilt. Wool thrives
like an orchid in tropic climes.

So, if you want to pack the most
carefree fun and fashion into your
golden holiday . . . follow the trend
—go light . . . go wool.



yardstick for following the sun



Calypso striped beach dress fashioned of 100% wool jersey . . . because jersey of wool holds its lean line for keeps.

Would you like to know where to buy these new wool resort fashions? For nearest store, write to Dept. A-1, WOOL, 420 Lexington Ave., N. Y. 17, N. Y., or phone PLaza 7-5092.

nothing measures up to



Caribbean Gold coat and midlength suit—soft textured yet so muss resistant . . . arrives fresh, undaunted by travel.



Handkerchief worsted for her . . . the newest sheer wool—shown with mated sweater. For him, a wool Paisley shirt!



Peppermint checked flannel sheath and coat. For tropic, changeable weather, nothing is as comfortable as wool.

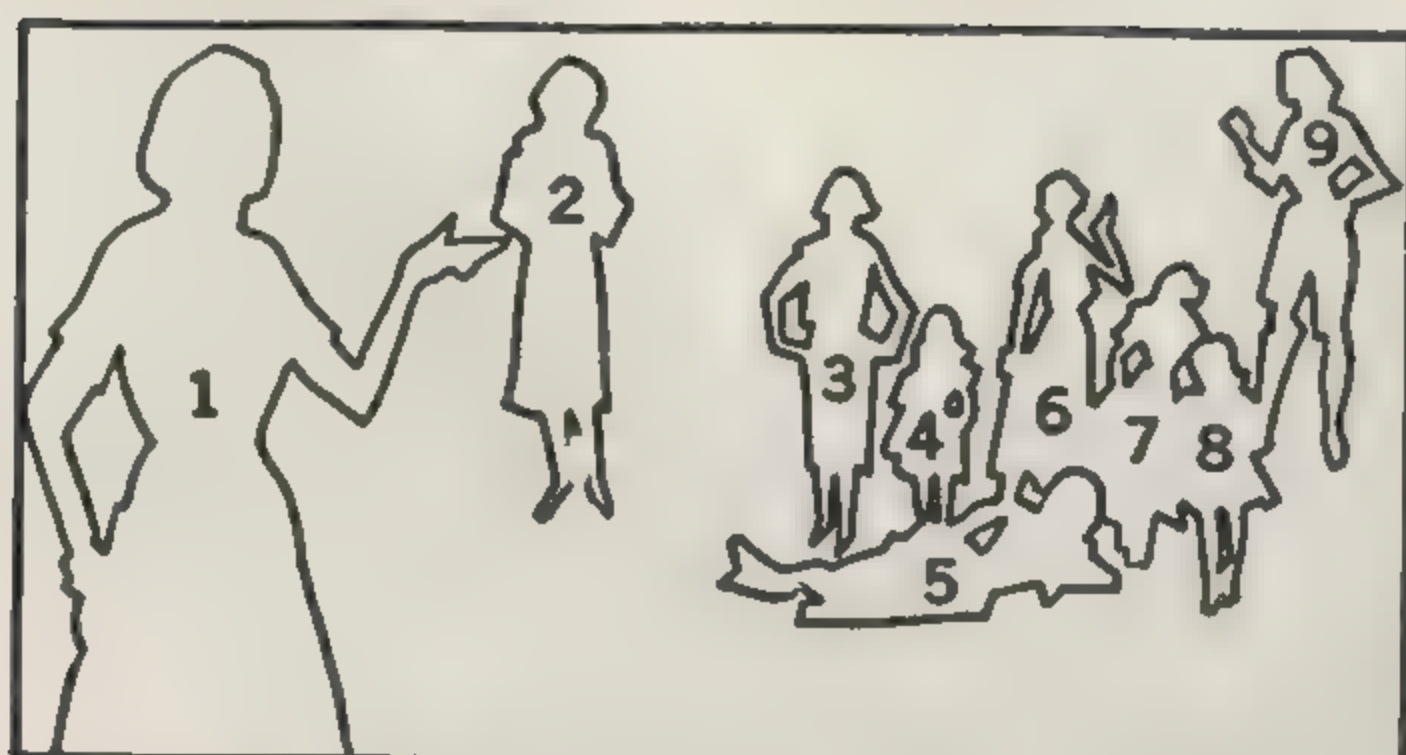


Design Talents of Dallas — they find “natural” inspiration in rayon

These are the new Texas beauties: clothes cut with a natural ease and smartness that's enviable at any age, anywhere on the map. All made (with typical Texan perspicacity) in new fabrics, woven with versatile rayon. For this is the fiber that can give a designer just what he wants: crispness or softness, roughness or smoothness. It can capture the last nuance of color, the least variation in weight. And it can provide the greatest degree of pleasure in wearing . . . for you. All fashions at Neiman-Marcus, Dallas.



Pumps by Capezio



1. by **Julie Clark, Jr.** in Crown Fabrics random-surfaced rayon and silk. 29.95
2. by **Justin McCarty** in Burlington Mills color-slubbed rayon and acetate. 25.95
3. by **Justin McCarty** in Folker Fabrics checked, linen-look rayon and cotton. 22.95
4. by **Johnston Inc.** in Folker Fabrics checked, linen-look rayon and cotton. 10.95
5. by **Westway Sportswear** in Cameo Fabrics "drawn work" rayon. Mother dress, 22.95
Daughter styles (not shown) 3 to 6x, 10.95; 7 to 12, 12.95
6. by **Lorch Mfg. Co.** in Blue-Simon woven pattern rayon handkerchief sheer. 17.95
7. by **Nardis** in Cohama Fabrics tufted linen-look rayon. 17.95
8. by **Johnston Inc.** in Cohama Fabrics tufted linen-look rayon. 10.95
9. by **Nardis** in Crown Fabrics random-surfaced rayon and silk. Shorts, 9.95. Jacket, 17.95

RAYON puts fashion on its best behavior

For other stores, write to the American Rayon Institute, 350 Fifth Avenue, New York 1, N. Y.



For Me
there's
nothing
like
a
Swimsuit
made
with
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Left, Venetian glass inspired

colours in satin woven plaid, fused citron, iris or aqua shades
on white. Blouse about \$10., skirt about \$18.

Right, design simplicity in sleek ottoman, matching solid tones

of citron, iris or aqua. Sleeveless top about \$8., skirt about \$15.

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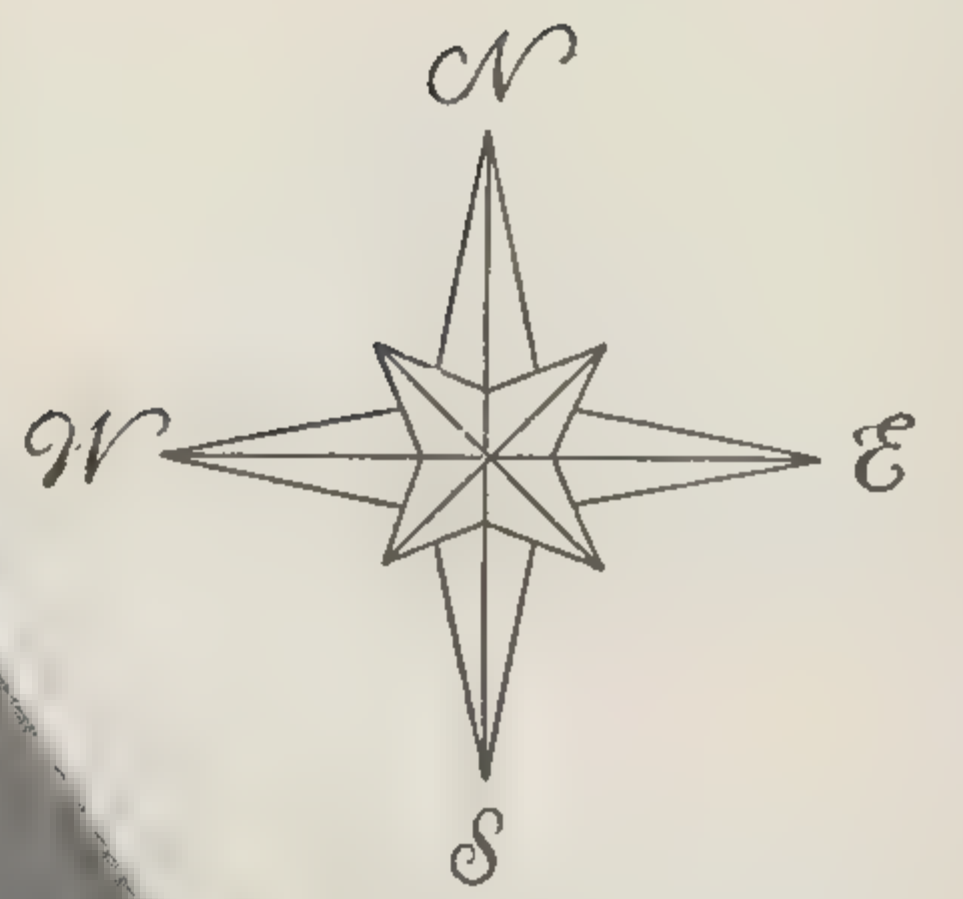
..... Hope Skillman cottons

Interchangeable play separates of ottoman
and woven satin stripes in matching colours of citron,
iris or aqua. *Left*, banded overblouse about \$13.,
Bermuda shorts about \$12.
Right, cowl neck shirt, deep square back, about \$8.,
flange pocket pants about \$13. All, sizes 10 to 16.

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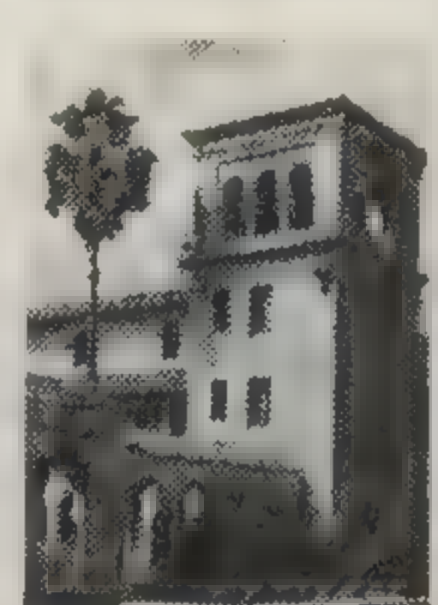
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Right: V-Necked dress shows shirring up and down front. Sizes 10-42; 12½-22½

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SHOP



The shirt: Shortest cut to Capri—this awning-striped (new striped) shirt. In terry cloth; bound for the sun over shorts, a bathing suit. Good details are the low shoulder seams, the slit sides. In white or orange with black stripes. Small, medium, large. \$5.95 ppd. The Tog Shop, Americus, Georgia.



The bracelet: The cuff bracelet now with a honey-combed surface. We think one looks fine, two even better. 24-K gold-plated; 1½ inches wide. \$2 inc. tax, postpaid. Packard Creations, Box 202, Cooper Station, New York 3, N. Y.



The sandal: Good way for a resort shoe to be this season: in the open air. This, East Indian water buffalo in a soft tan colour to wear with string-coloured linen, sandy cotton. The slight wedge is leather-covered cork. \$6.65 ppd. Sizes 3 to 10. Bloom's, 311 Sixth Ave., New York 14, N. Y.



The skirt: Cotton, hand-woven in El Salvador, to wear South (after swimming) or North (after skiing). Navy blue with a vivid green, yellow, white, and red woven pattern. Order by waist sizes. \$9.95 ppd. Regis Trading Co. Ltd., 350 Broadway, New York 13, N. Y.



The jewels: Prizes, these, from Nadja Buckley, recent winner of a Diamonds USA Award. Her "poker" bracelets: fine bands of 14-K gold studded with amethysts, aquamarines, or multi-coloured stones. The rings: little 14-K gold ropes bearing spheres mounted with rubies or sapphires. Bracelet, \$250; ring, \$100; both plus tax. From her new shop at 30 East 54th St., New York 22, N. Y.

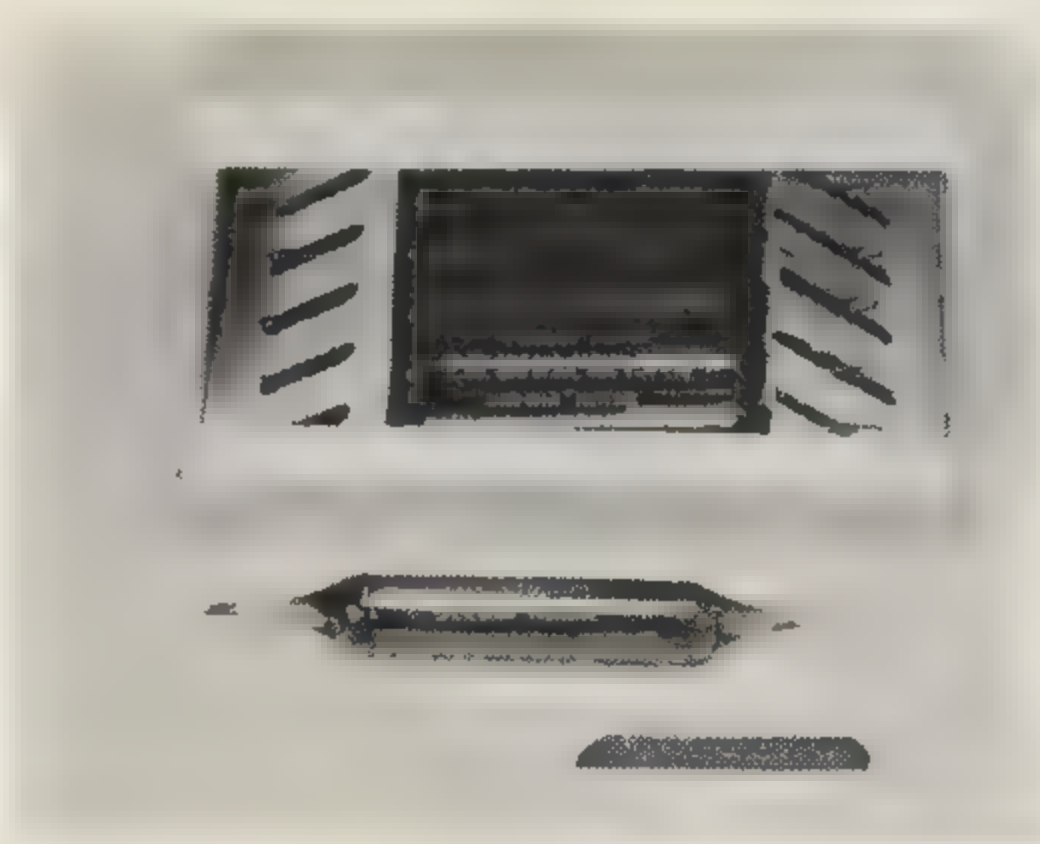
HOUND

... 1955 changes

The sun-specs: Beauty looking South—hand-curved tortoise plastic frames that mould a tan around the eyes, keep out all sun rays. From France, with Calobar green lenses, a leather case. \$15 postpaid. Belz Opticians, 2 E. 44th St., N. Y. C.



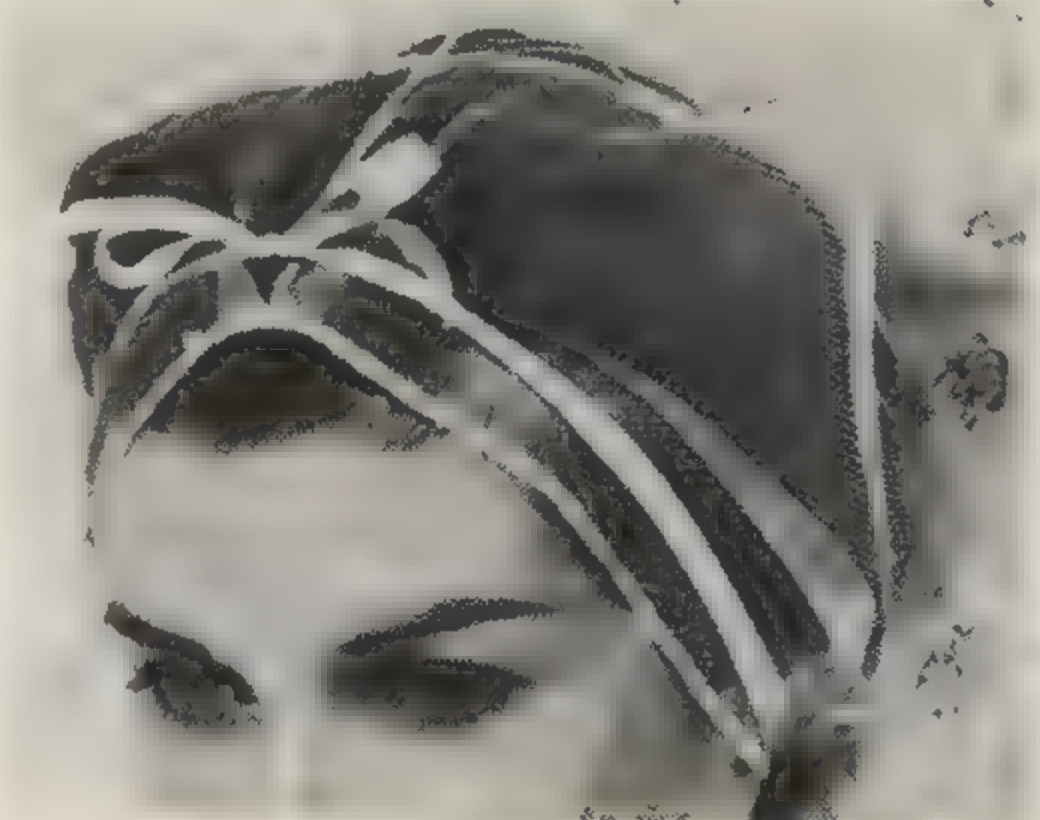
The ampules: Beauty masqued: in little ampules, a French formula. The vital ingredients are beneficial in encouraging skin to hold moisture, help restore its pliancy. They have a slight tightening effect, temporarily erase little webblings in mature skin. Salon treatments, at Madame Rozsi Pogany, 1 East 53rd St., New York 22, N. Y., or by mail, six ampules, \$10 plus tax—each ampule is enough for two masques.



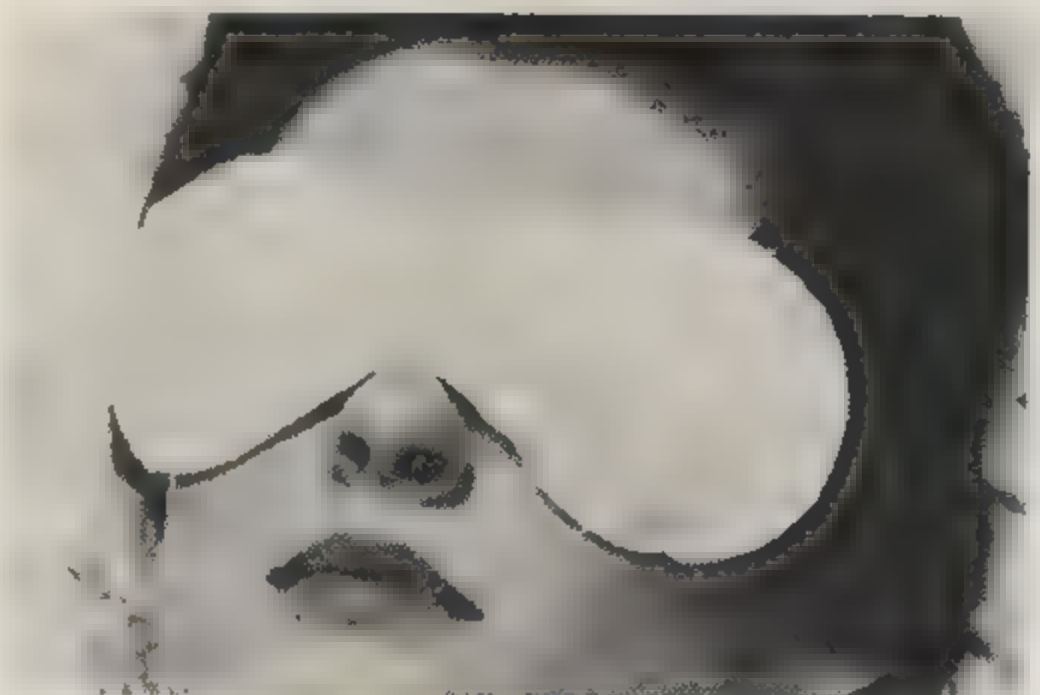
The coiffure: Solution for hair that is beginning to grow longer again. The length here, in-between; shape, defined. At V. George (evenings until 8), 501 Fifth Ave., New York 17, N. Y.



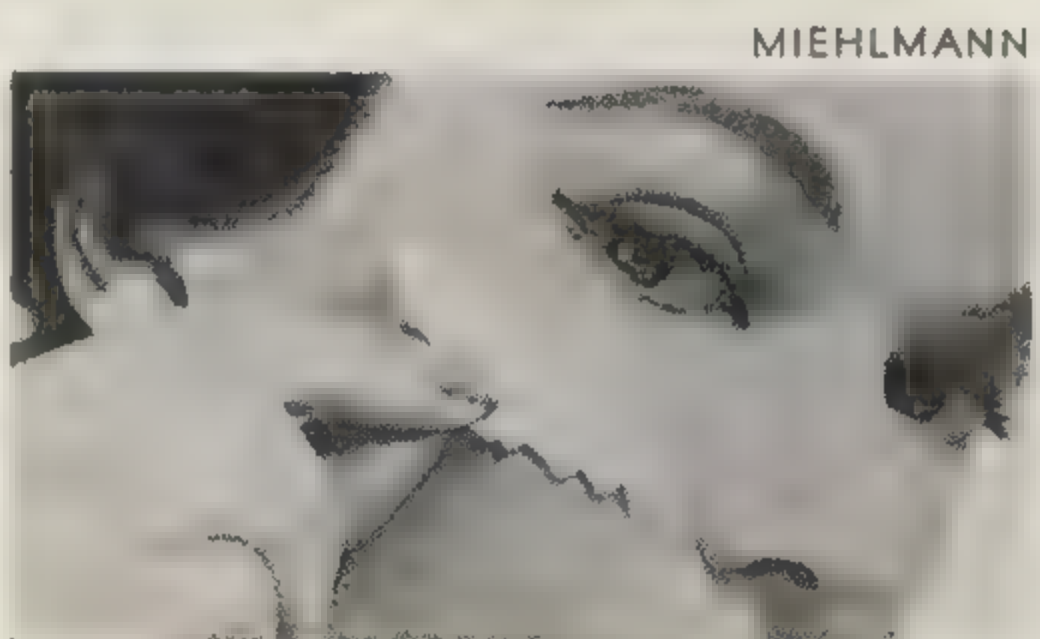
The cap: To keep the coiffure above in place—a pretty nylon net nightcap. Tied with a satin drawstring, it comes in pink, blue, or brown nylon net. \$1.95 postpaid. The Cosmeticap Company, 1202 Chrysler Building, New York 17, N. Y.



The masque: Camomile and rose petals—love potion c. 1300—now, combined with boric acid in a beauty potion. An eye masque, no wand needed, to cast a restful spell. Six are \$2 ppd. Ella Baché, 24 E. 55th St., N. Y. C.



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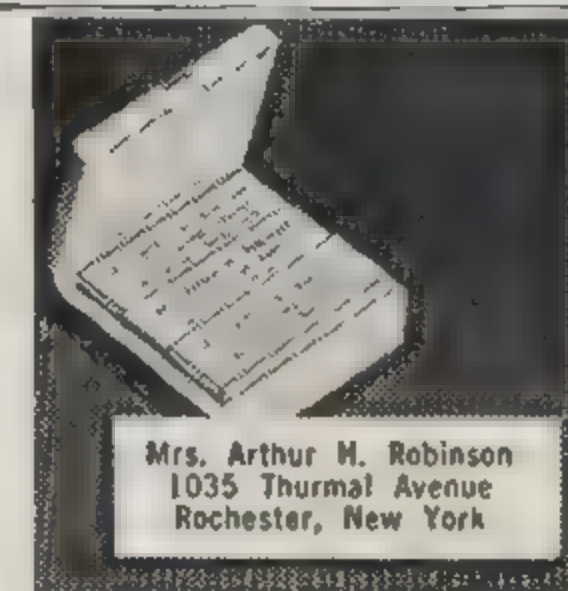


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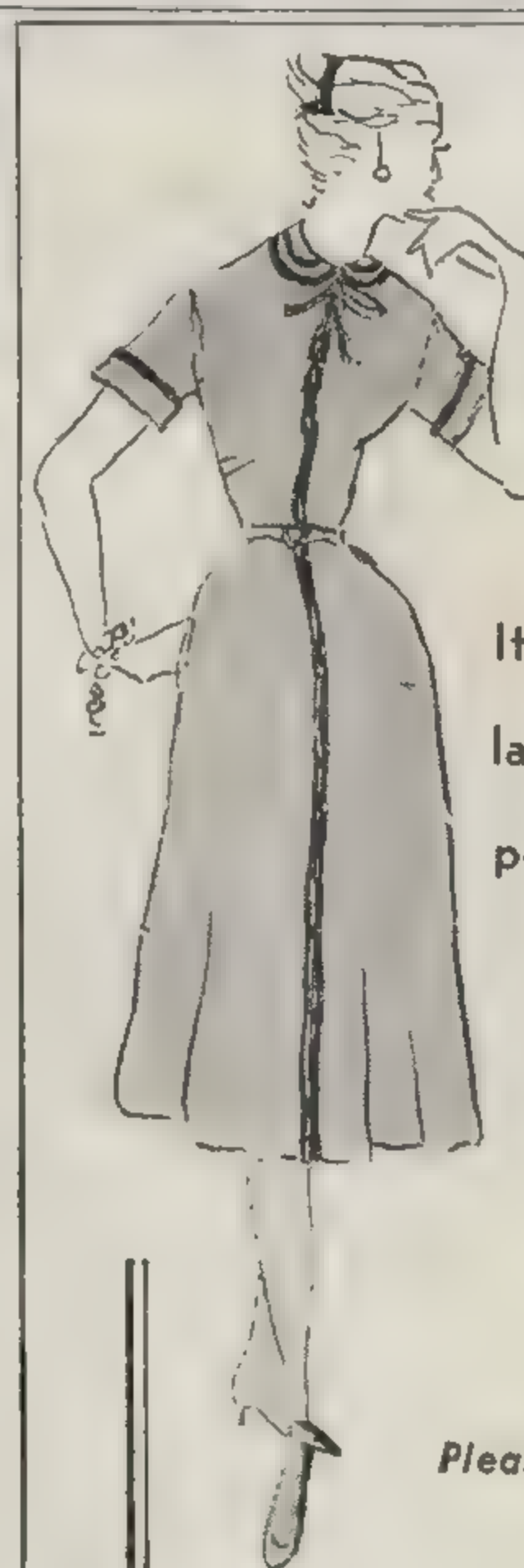
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SHOP

Left: A winter garden—this three-tiered plant stand of white-enamelled wrought iron. The right dimensions to stand beneath a window and keep outdoor flowers indoors till spring. 24" long by 31" high by 19" wide. \$8 postpaid. The Edwin House, 145 West 4th St., New York 12.

Right: Opaline jars, with good simple lines we like on dressing tables, but you might know a dozen other uses for them. In white or turquoise blue. 5¼" high, \$2.50; 6¾", \$3; 7¾", \$3.50. They are imported from France; at Bonwit Teller, 721 Fifth Avenue, New York 22.

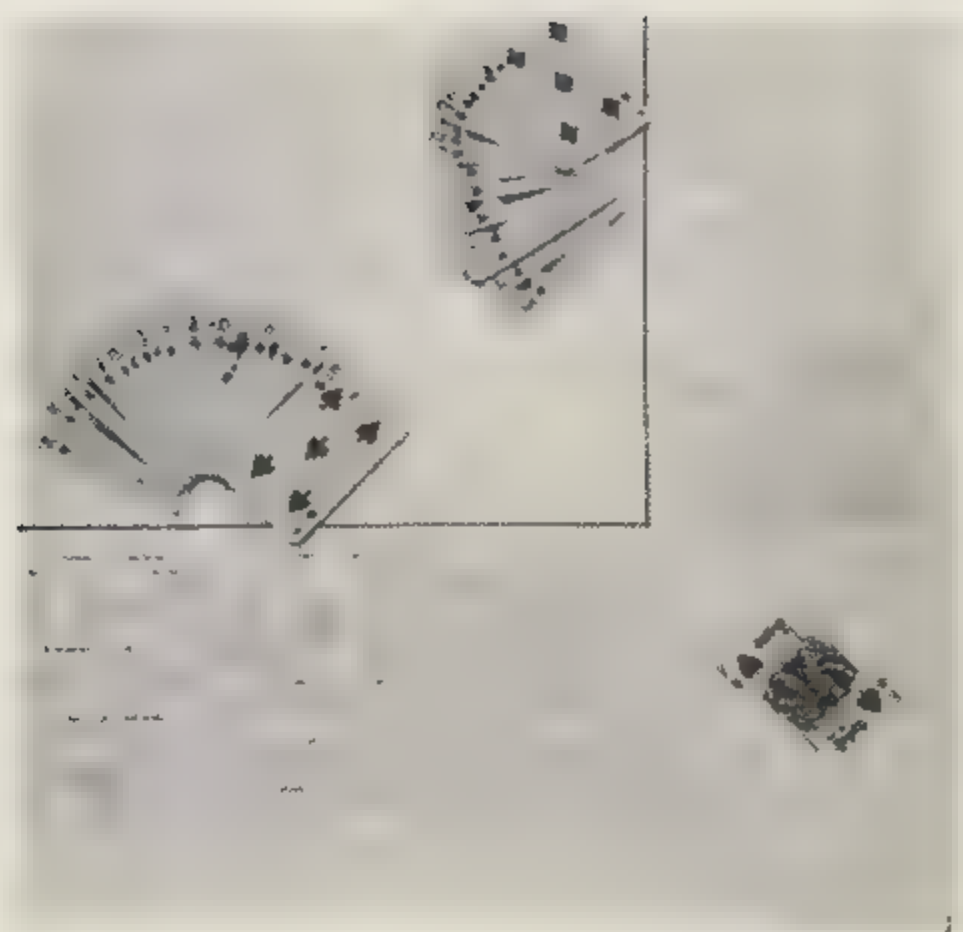
Left: To wake up waltzing—an alarm clock that plays up to five minutes of Blue Danube, Vienna Woods... since one *has* to get up, what more pleasant way? It's 5" long, with luminous hands and dial; black, white, or maroon plastic case; brass fittings. \$11.75 inc. tax, ppd. Hodgin-Hare (V), 7 Jackson St., Pittsfield, Mass.

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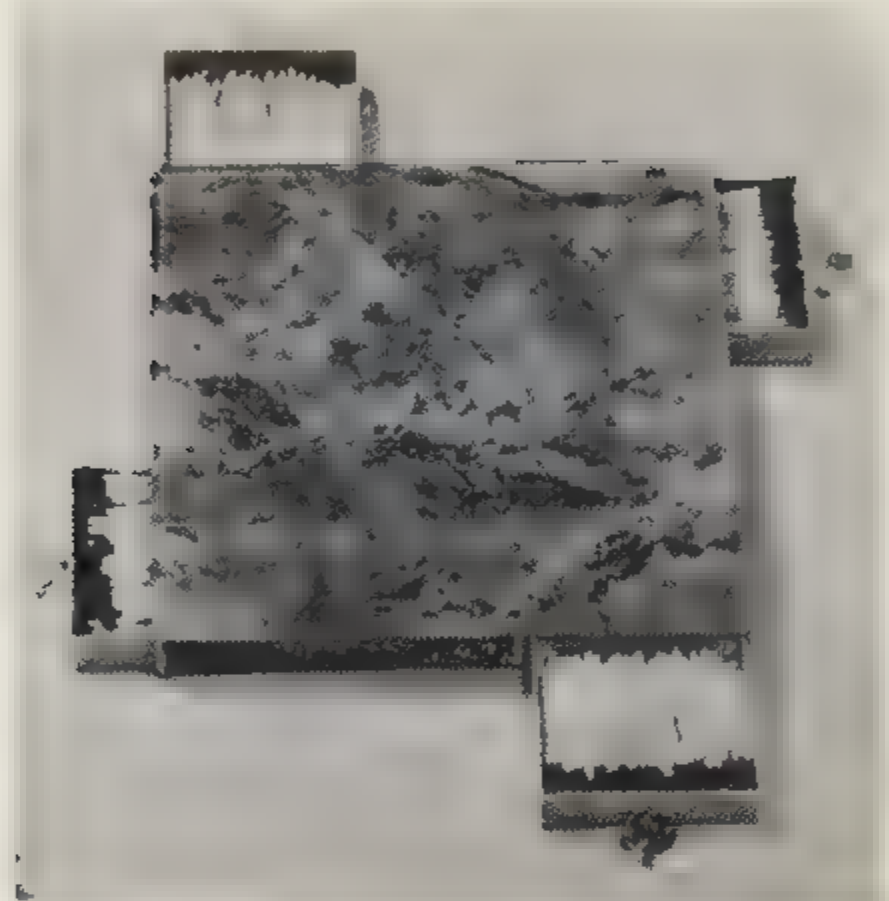
HOUND

...1955 changes



Left: Point, honour point—a washable plastic bridge table cover, covering all that a novice needs to know—and 34" tables. In Robert Lee Johnson's booklet Culbertson's and Goren's point and honour count bidding are explained. \$4.95 postpaid. Modern Living Inc., 2330 W. 3rd St., Los Angeles 57, California.

MEIHLMANN



Left: New match trick—four drawers, each holding a fine lot of matches (or, if you want to make it an omnibus, to fill with matches and cigarettes). New effect: the top, which is marble photographed on glass. 7 inches square. \$10, postpaid. Bronzini, 5 East 52nd St., New York 22, N. Y.



Left: This Italian leather dice shaker might involve international stakes, but, more likely, pencils, cigarettes, miscellany on a desk. It comes in library colours: brown, dark red, green. \$4.50 ppd. Mollie Baldwin, 34 E. 40th St., New York 16, N. Y.

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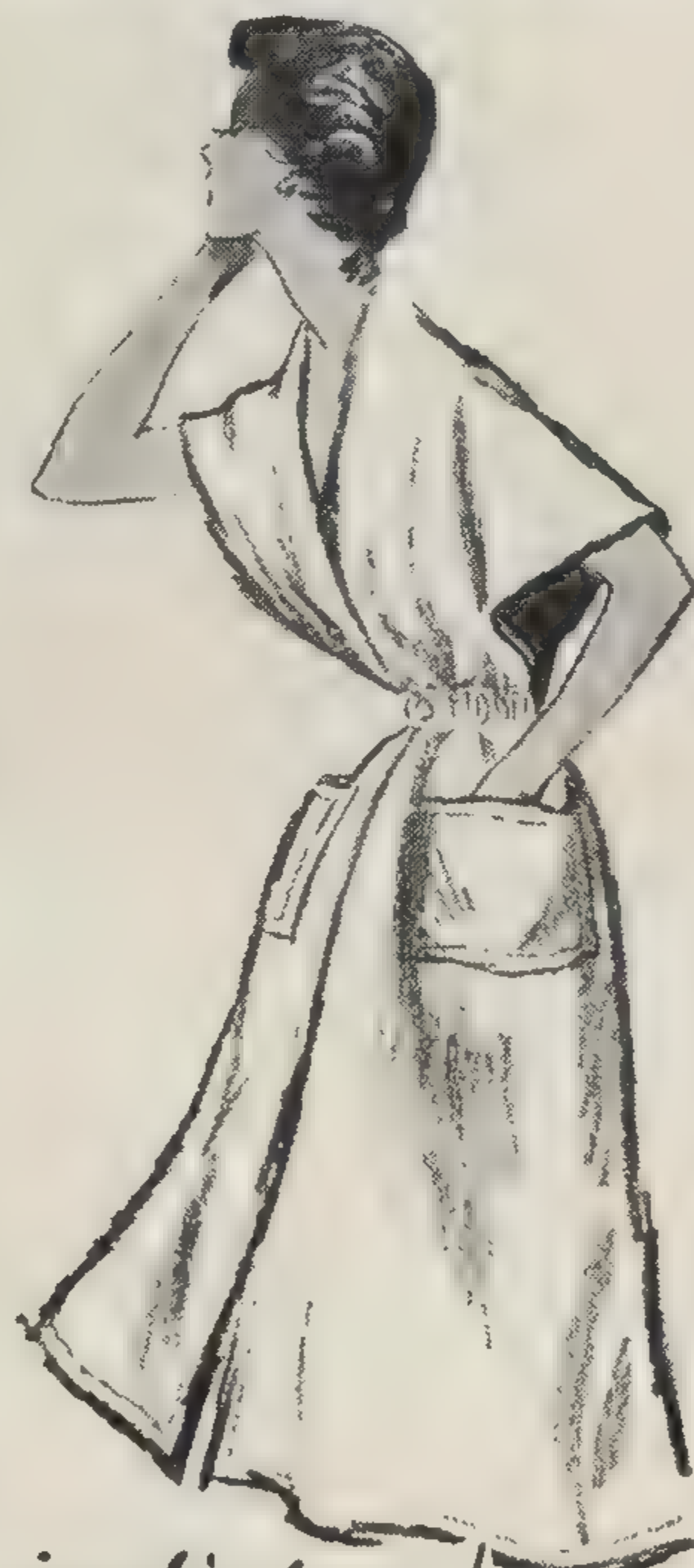
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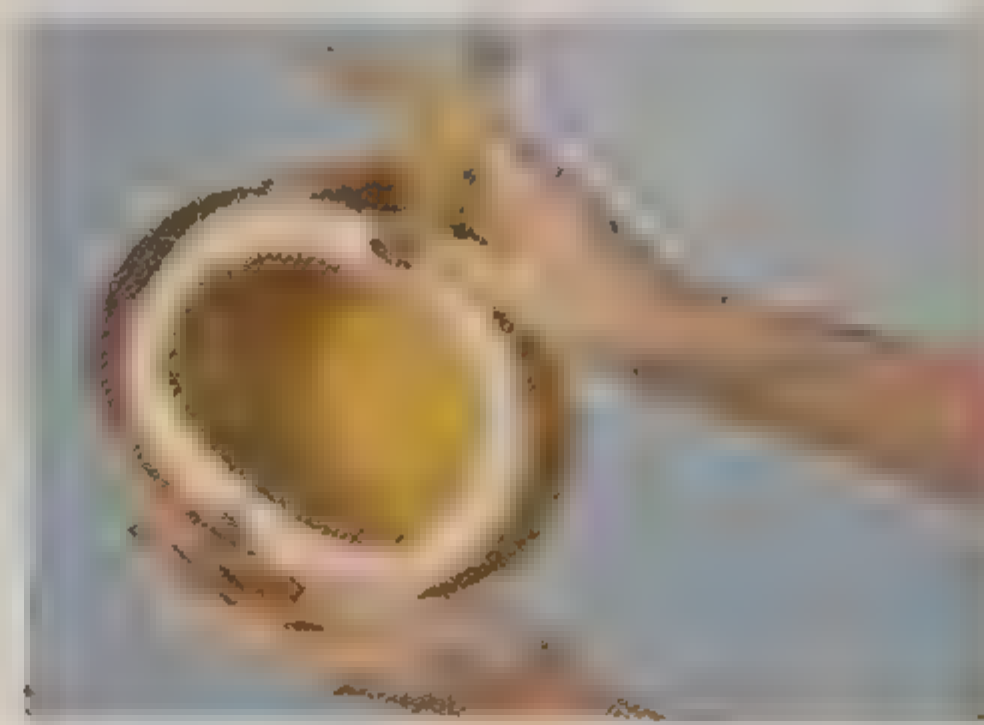
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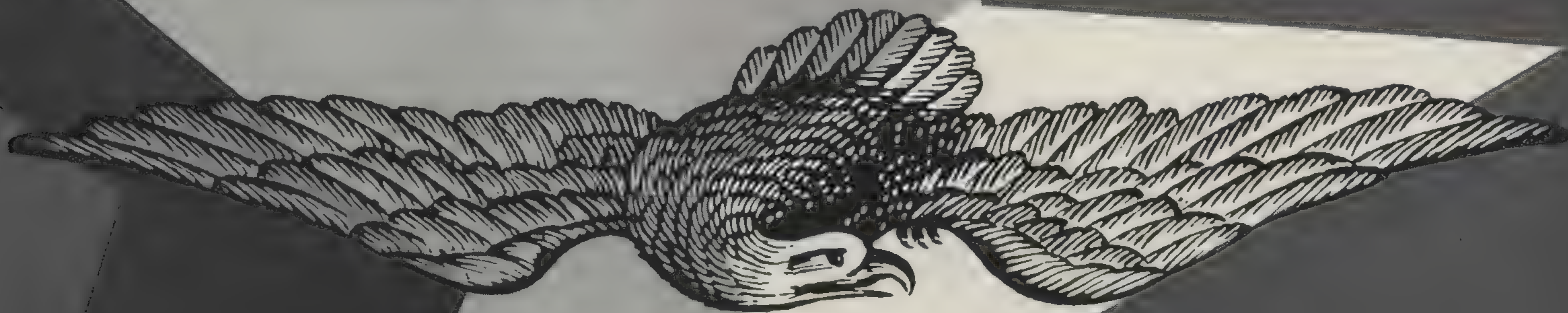


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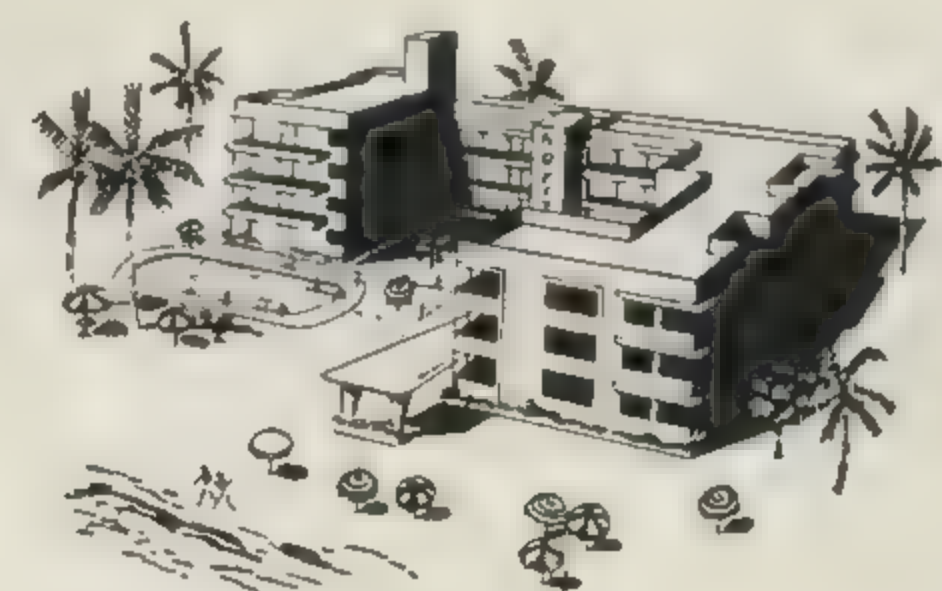
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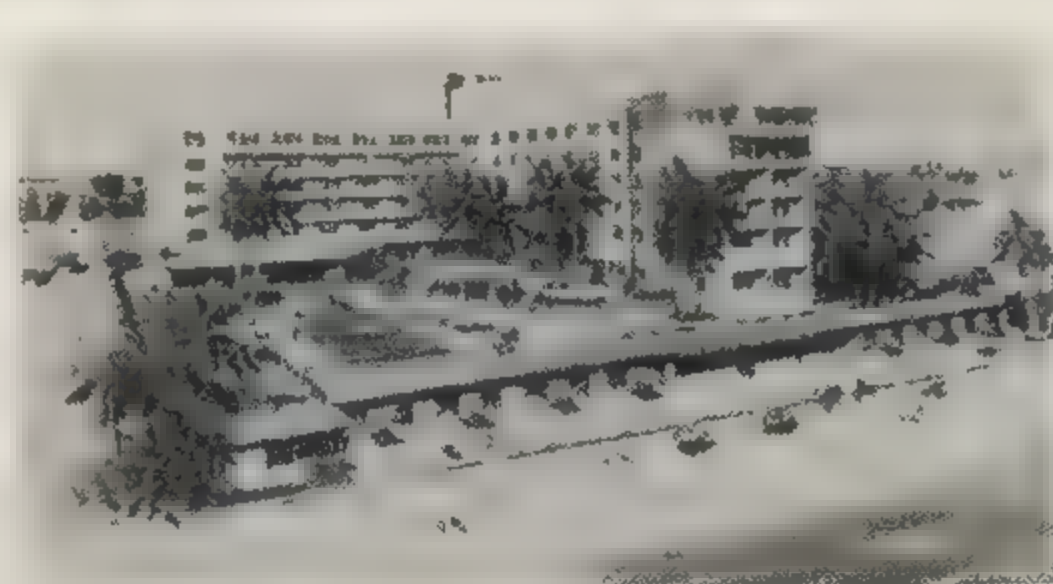
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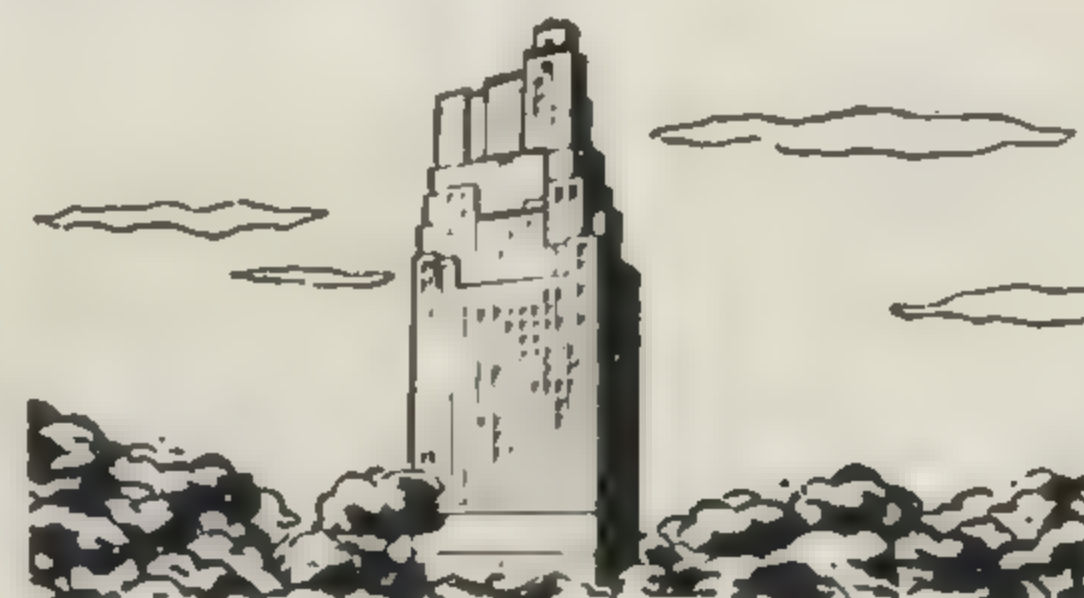
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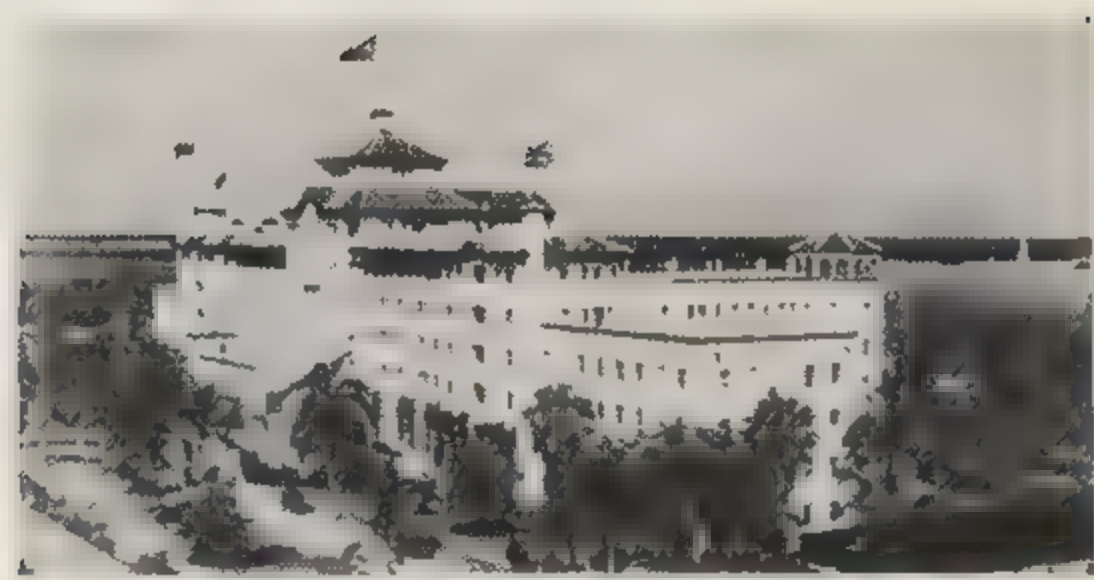
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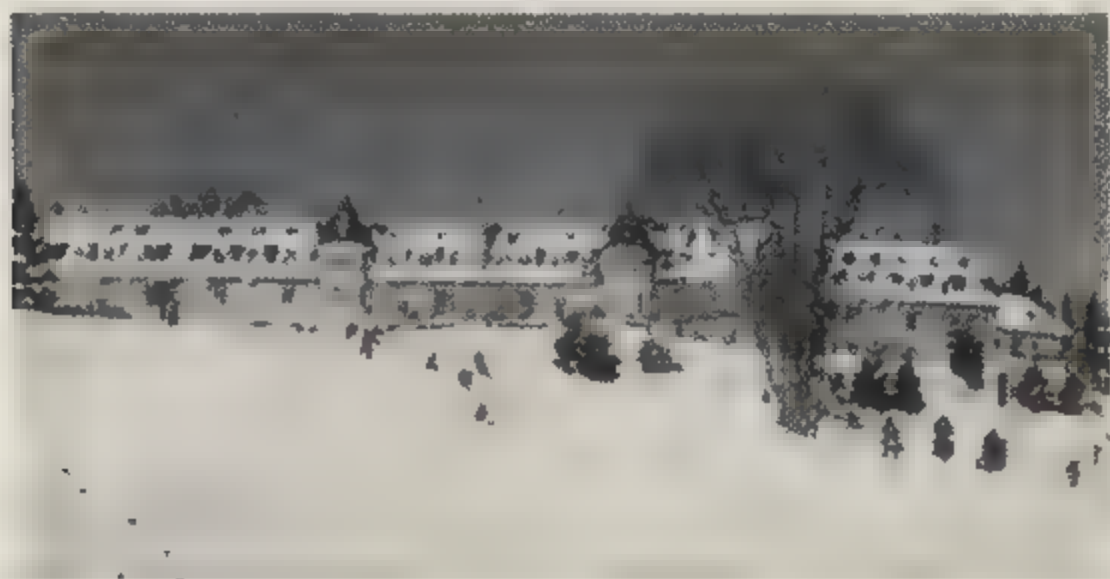
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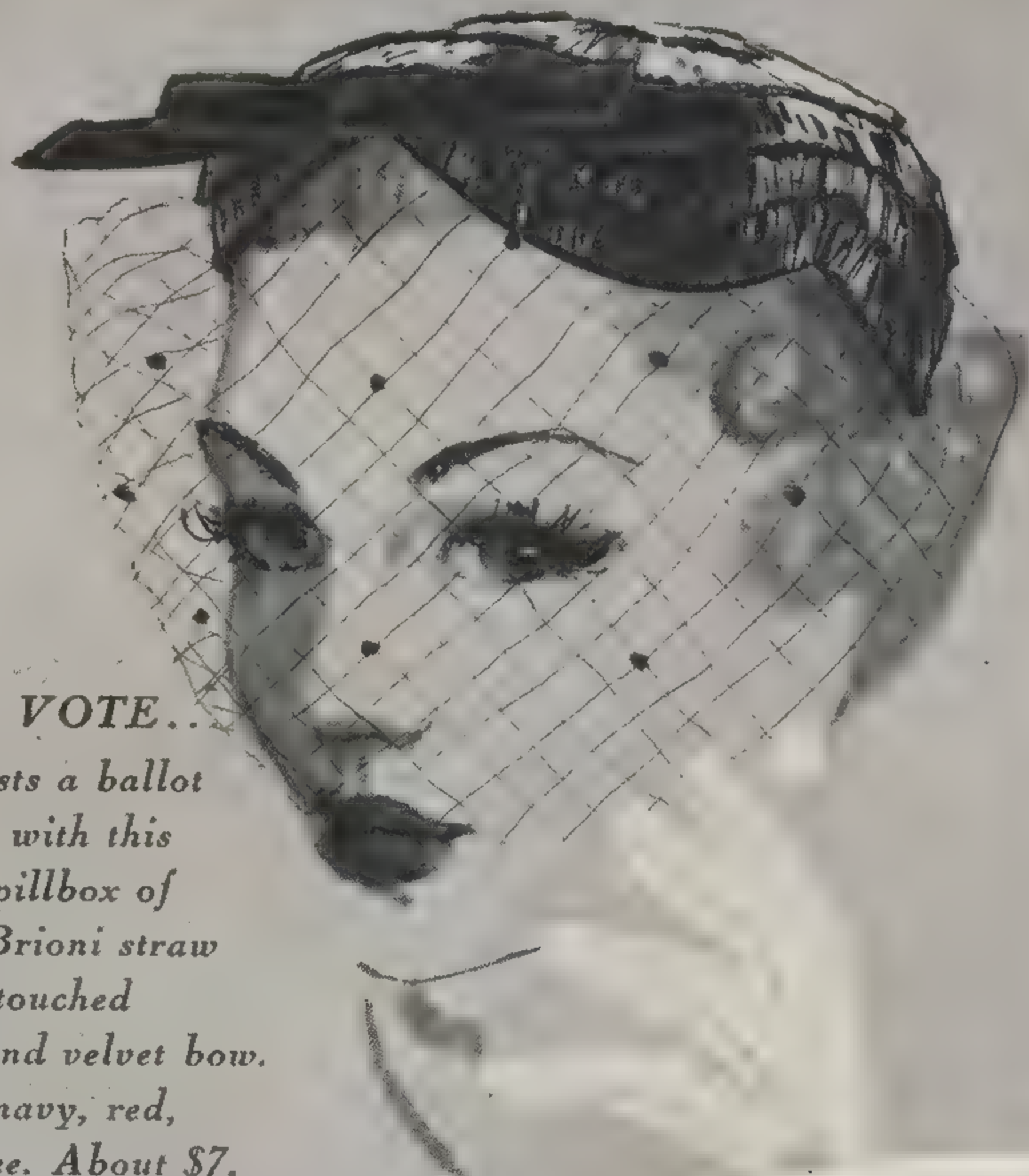


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VOGUE

INCORPORATING
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There are three Vogues: American, French, British

I. S. V.-PATCÉVITCH, Publisher



BLUMENFELD

COVER: *This new clarity of colour, of cut—changes for the prettier in the 1955 costume. Here, a coat and sheath dress, swept clean of detail, striped clear-blue on white (white linen), neatly buckled; by Pierre Balmain—New York. About \$175, in Alc   linen. Costume, cloche, Dawnelle gloves; Saks Fifth Avenue. Costume, also at Julius Garfnckel; Montaldo's; Neiman-Marcus. Other new colour-notes: turquoises and gold from Cartier; and "Parma Violet" lipstick by Elizabeth Arden.*

JANUARY, 1955

Vogue incorporating Vanity Fair is published semi-monthly except in January, June, July, and December when it is published monthly. This will be the only issue in January.

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Vogue's
eye view:
the right way
to look at
the news

Slight case of symbolism going on here: here, glassless wood sunglasses more than 1955 years old, for seeing this issue of 1955 changes in the proper perspective—that is, in the light of the past. For change is wonderful sometimes, but sometimes so is no-change-at-all. Who'd want to replace roses, or outmode fresh spring water, or solve the mystery in the eye of a cat? Or, for that matter, throw out all past fashion—do away forever with berets, cardigans, polka dots, pleats? These glasses, designed by the Eskimos centuries ago, haven't changed a whit—and now that they're available south of Alaska (details, above), they're as smart and as glareproof in Palm Beach today as they ever were in Point Barrow. Like all things good-and-beautiful, they not only survive; they prevail.

1955 changes

Fresh fashion-start for every climate in
the U.S.A.

Wonderful bit of fashion luck, this: now the fashion turns when the year does, when New-Year's resolutions are in the making—now a woman can get on the right clothes-track in January, and be sure of staying there for the next twelve months. Listed here, fashions to watch (and wear) in climates across the country from torrid to temperate to cold; they're in fabrics from cotton to rayon to fine-spun wool to tweed.

First change, a change to colour—clearer, prettier colour in town. Look for tweed town suits in turquoise, in pale pink, in apricot, pure yellow. Look for creamier beiges, more noticeable than neutral; even greys freshly striated with white. Look for the Chanel-red redingote. And, with dark suits and coats and dresses—new touches of colour; yellow gloves, yellow hats, put a new bloom on black and charcoal, and for navy blues, there's a marvellous new range of accessories in a new shade of mauve.

Second change, a change in suits—for the more of them. The longer suit-jacket that came out of Paris this past autumn has made its mark strongly, but the nuances of cut are so numerous and the fabrics so various that the suit-choice was never so wide—a woman this year might wear nothing but suits for day, and yet dress with all the diversity she's accustomed to in dresses. Look for longer fitted jackets, eased at the waist; longer box jackets, lightly curved at the waist; *and*, for some very, very smart short suit-jackets—which isn't to say everything's in fashion; what's in fashion now is a certain percentage of *contrast*.

In dresses this year, there's an over-all change—the overblouse. There are long, easy tops with separate skirts—full skirts or pleated; and dresses fitted to curve gently from the shoulder to the hip, after which they fit or flare. Whichever, the overblouse is a fashion with a bright future because it's had a brilliant past—it grew out of that great American love, the pull-over sweater; was the important theme in Dior's winter collection.

Other 1955 changes: a boom in bracelets, new again when they give a touch of colour (see the turquoise-and-gold bracelet on the facing page). Polka-dot handbags. Deep-crowned hats—if becoming, an especially good choice for the new overblouse dresses. Extra-high heels, for day. Longer, less casual coiffures. And, for the resorts, scads of news—see pages 126-143.

The 1955 suit: paler tweed, longer jacket

Opposite: Change to colour, clearer, prettier colour, in town—a suit of lightweight, delphinium-blue tweed, its jacket changed also for the longer and easier (tabs give just a suspicion of fit). By Davidow; about \$110. Lord & Taylor; Hutzler's; Hudson's; I. Magnin. For colour-purposes, too: turquoises in gold; David Webb. And, "Coral Reef Day" lipstick by Germaine Monteil.





Reflecting
colour
changes:
these spring
fabrics

For all details, see page 176.





Changed for the longer:
this spring's suit-jacket

This is Vogue's mark-our-words advice for 1955—the longer suit-jacket (to note: the skirt can be slender or full). *Left:* A suit as slender as a hazel wand—the long-bodied jacket is what does it. The colouring's consequential too: navy blue under the influence of purple; cream-coloured accessories and black. Suit, of a fine light wool, by Adele Simpson, about \$145. At Altman; Himelhoch's; Harzfeld's. The straw beret by Sally V, and scarf by Vera: Altman. Jewels, David Webb. "Bright Red" lipstick by Guerlain. *Right:* The long-bodied jacket over a full skirt—this, a flock of unpressed pleats. A Christian Dior-New York costume made up of dress and jacket in navy-blue Forstmann wool, and a white chiffon scarf. About \$335. This and the white straw beanie by Dior, at Saks Fifth Avenue; J. P. Allen; Holt Renfrew of Canada. The seamless stockings by Hanes. The navy-blue alligator opera pumps—from Delman.





Changed for the easier: spring suit-slenderness

The look that looks new here: natural ease. (Natural enough, when the fit is unforced, as here: when the jacket has acquired this new long-bodied length.) *Left:* Naturally easy—and planned for ease of wearing—a suit of striated beige wool with a beige linen waistcoat (the jacket can be unbuttoned, worn loosely). By Harry Frechtel, in a Miron fabric, about \$100. At Bonwit Teller; Thalhimers; Famous-Barr. White piqué beret, Hattie Carnegie. New stockings, too: misty beige “Fan Tan” by Archer. Brown alligator shoes, Delman. *Right:* This is how the easier, longer-jacketed suit looks when it wants to emphasize a small waist: it’s belted, but gently—*not* within an inch of its life. By Ben Zuckerman, in navy-blue Meyer wool, with its own white silk scarf. About \$200. At Bonwit Teller; Neiman-Marcus; I. Magnin. White linen handbag by Coronet, at Best’s. White toyo hat, Hattie Carnegie. Stocking choice: Bur-Mil Cameo’s golden beige shade called “Rachel.” Black alligator shoes, Delman. Stick umbrella, Uncle Sam.

KAREN RADKAI



overblouse

over-all fashion change

A word that'll be a byword in 1955 fashion vocabularies: overblouse—the long, easy top that curves the waist but doesn't clench it. Already suits have felt its influence (on pages 108-111, new long-and-easy jackets); already, as here, overblouse dresses are smart news north or south. And, by the year's end, this will be the end-result: silhouettes more relaxed in general, less curvy but much more lithe. Basis for Vogue's prediction—the fact that the overblouse is as wearable as the great American fashion it's based on, the pull-over sweater; the news from Paris this winter of Dior's strong overblouse-convictions. One good new way to wear overblouses: with brimmed hats (deep-crowned, if becoming), button earrings, very short gloves, extra-high heels.

Facing page: The overblouse look—a pineapple-yellow Irish linen dress chalked at the hip for a new long-bodied line. By Kasper, about \$40. Dress, Madcaps hat, and Mosell jewellery: Bendel's Young-Timers. Bendel's "Marine Red" lipstick. Dress, also at Hutzler's; Hudson's; Joseph Magnin. Julianelli sandals. Vision sandalfoot stockings. (Hunting and racing dogs, trained by Joseph Joyce, Flushing, New York.)

Below, left: Pineapple-yellow Forstmann wool—a V-necked overblouse, pleated skirt. \$110. Dress by David Levine, Richelieu beads, Betmar hat: all, Bonwit Teller.

Below, right: Print overblouse, pleated print skirt—in one piece, the new long-bodied line for the south. The print: blue cornflowers on white cotton, a Peter Pan fabric made crease-resistant by Everglaze; \$30. By Kane Weill. At Bonwit Teller.







The overblouse dress

Facing page: Sleeveless and in linen, a luxurious linen, an overblouse dress for fashion climates where January's a synonym for spring. Two pieces - white with navy blue. By Traina-Norell, in Rodier linen. About \$225. Lord & Taylor; Dayton's; I. Magnin. The big-brimmed hat (important: its eye-level line), by Madcaps, at Lord & Taylor. *This page:* Pale, with a fashion-place now in cities north or south, this two-piece overblouse dress of soft-spun wool. The precise shade: honey, whitened with a linen collar and tie. By Mollie Parnis, in Forstmann wool, about \$110. Dress, Betmar hat, gloves by Shalimar. Richelieu earrings; Bergdorf Goodman. Dress, also at Julius Garfinckel; Joseph Magnin. The opera pumps, calf-skin in a new beeswax-brown colour: by Mademoiselle.



Overblouses: over-all news

RUTLEDGE



Facing page: Slim-skirted overblouse dress, in black and white checked wool; two-piece. By Hannah Troy, in Forstmann fabric; \$110. Best's; Nan Duskin; Famous-Barr. Emme hat. Liparé sandals. "Coconut Chip" stockings: Mary Grey. *Above left:* The overblouse look—a grey cotton dress moulded to the hipbone, then flared. Black velvet décor. By Suzanne Augustine, in a Tebilized (for crease resistance) cotton by Herbert Meyer; \$110. Dress and Ronay bag: Henri Bendel. *Above centre:* Middy-shaped overblouse, with a slender skirt—both, in navy-blue silk that's textured to look like linen. The collar: white linen with a little rhinestone bow-tie. The dress by Myron Herbert, in Chardon silk; \$70. Milgrim. *Above right:* Overblouse for temperatures of 80 degrees and over—sleeveless navy-blue crêpe, side-buttoned, with a pleated white crêpe skirt. By McMullen in Celanese acetate; \$35. The dress, and the plaid satchel-bag by Ronay, at Macy's. *Directly right:* *Trompe-l'œil* overblouse—actually a one-piece dress with a long-torso top of charcoal grey silk, a blowy skirt of grey silk surah polka-dotted in white. By Grabois; \$70. The dress and the Milch handbag, both at Jay Thorpe.





Chanel changes— in perennial Chanel Red

The Chanel-red overblouse

All-over news in America, all-over news in Paris, the overblouse was, above all, a natural for Chanel. Her famous jackets *were* overblouses of a sort, and her clothes always had that supple, unpinched, flexible look (and, more important—*feel*).

Not that she is a woman to reach into her own archives for ideas. She is always current fashion.

This year, in her midseason collection (stringently edited for private clients—only thirty models were shown), she has belted her box-jackets, belted her overblouses, and occasionally eased a waistline a little lower—not by ignoring it, but by extending it—and shifted straight lines into subtle, indented waistlines.

The look is unmistakably 1955.

But it is also unmistakably Chanel.

Left: A perfect example of Chanel 1955. Her overblouse dress in two parts: easy, belted, with a soft folded collar that makes a swan of any neck.

It has a wonderful slim-Jim look (on almost anyone) and it's cut in—what else but Chanel red jersey.

Chanel-red redingote, *opposite*

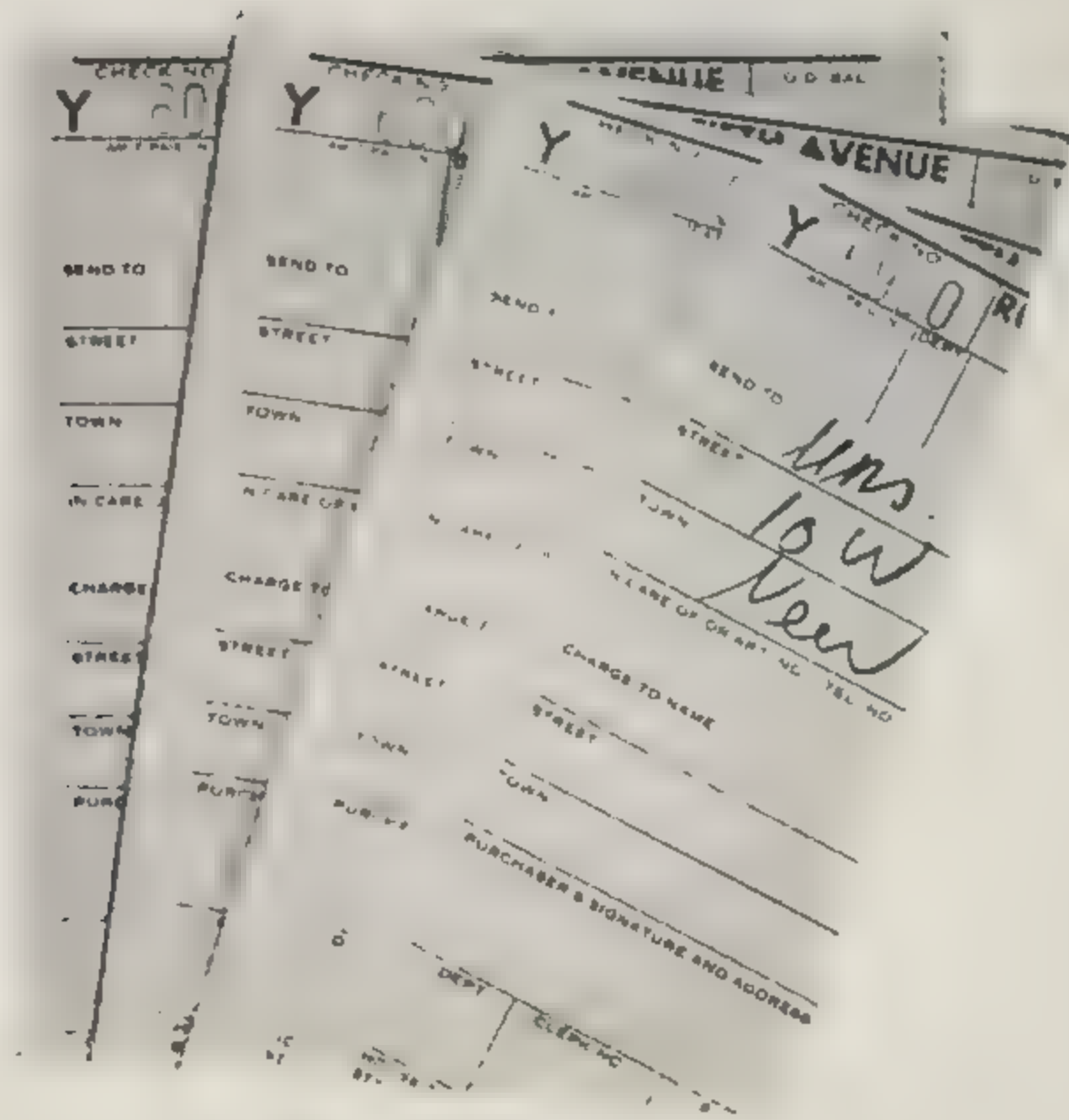
This coat is the current infatuation of Paris. It has a supple, easy look that was seized upon. It's narrow red wool, with wide wear-as-you-like revers and an almost delicate blousing at the back, beautifully balanced by the straight skirt and extended waist. Original, at Henri Bendel. Copies at both Henri Bendel and I. Magnin.



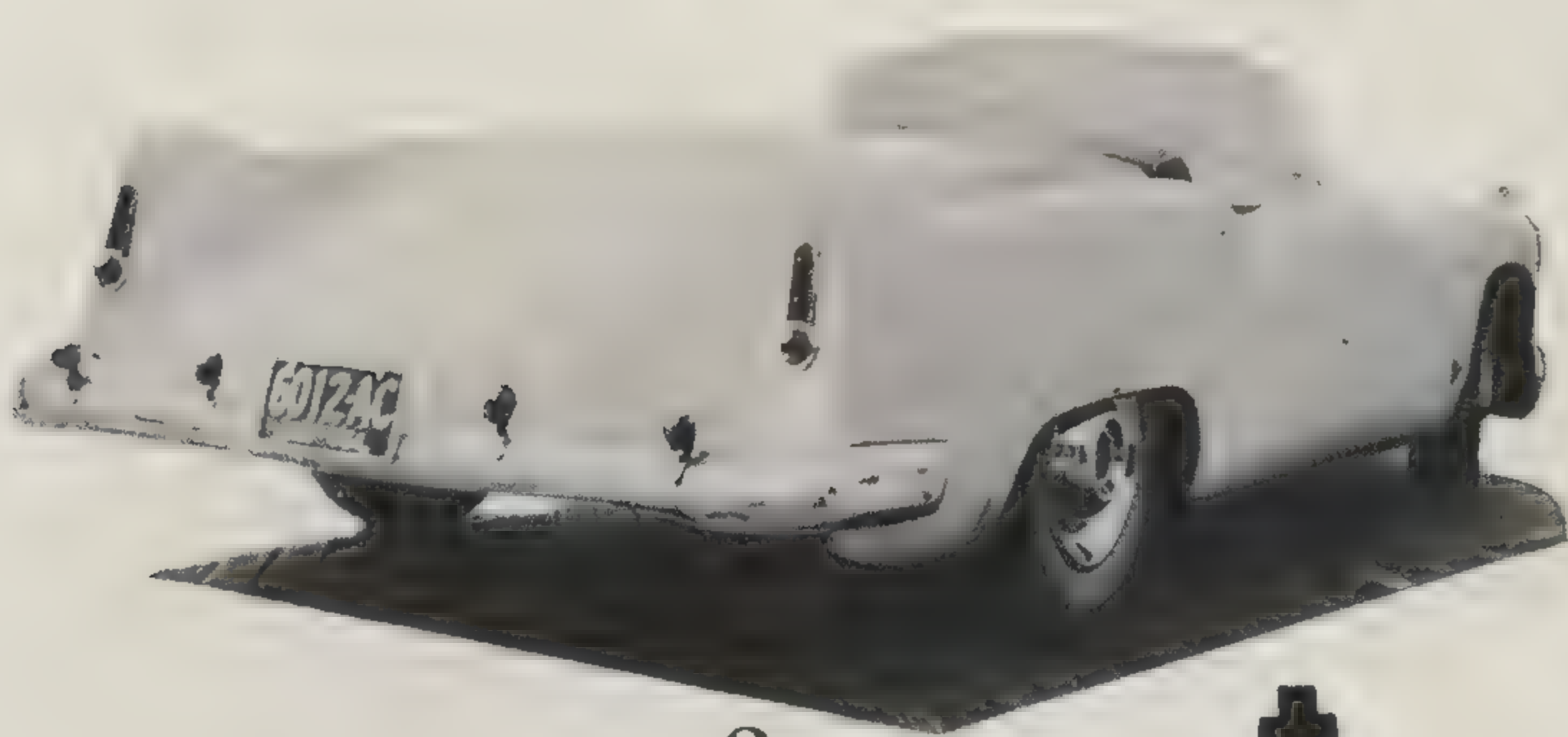
Eve

changes

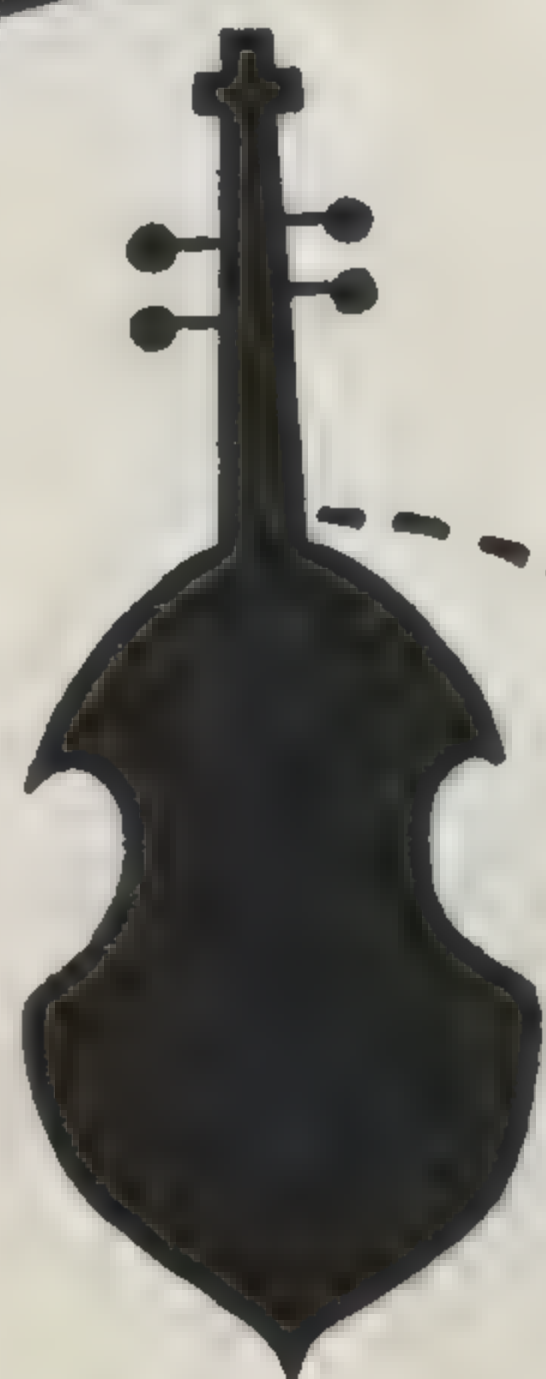
1
CARBONLESS CARBON PAPER;
NOT A SMUDGE IN A PACK



2
PLASTIC CAR BODY;
SHELL APPLIES TO ANY
AMERICAN CAR-CHASSIS

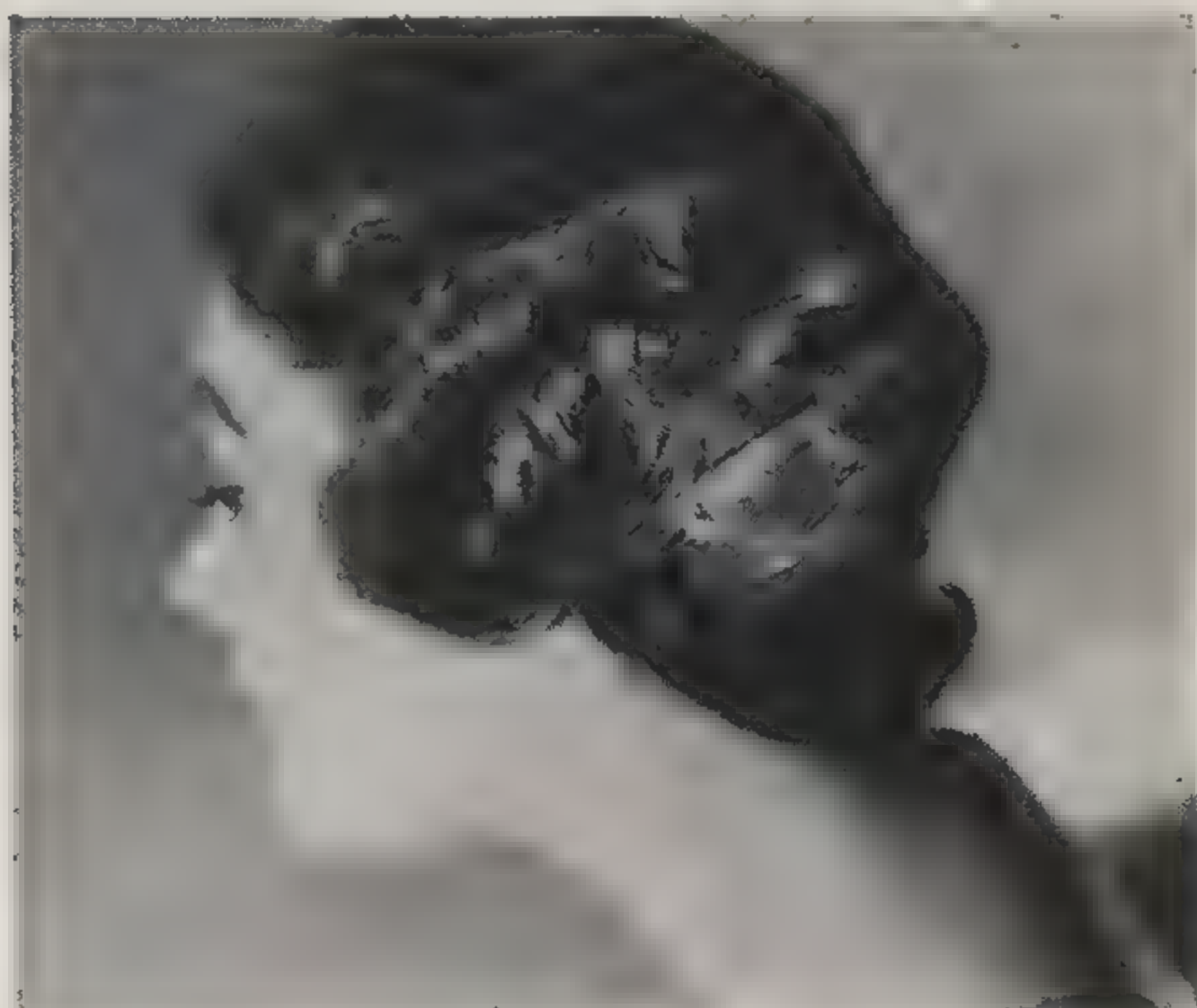


3
BINAURAL SOUND;
ITS BIG YEAR: 1955



4
THE COIFFURE THAT'S AN
AID TO A HEARING AID

PETER BASCH

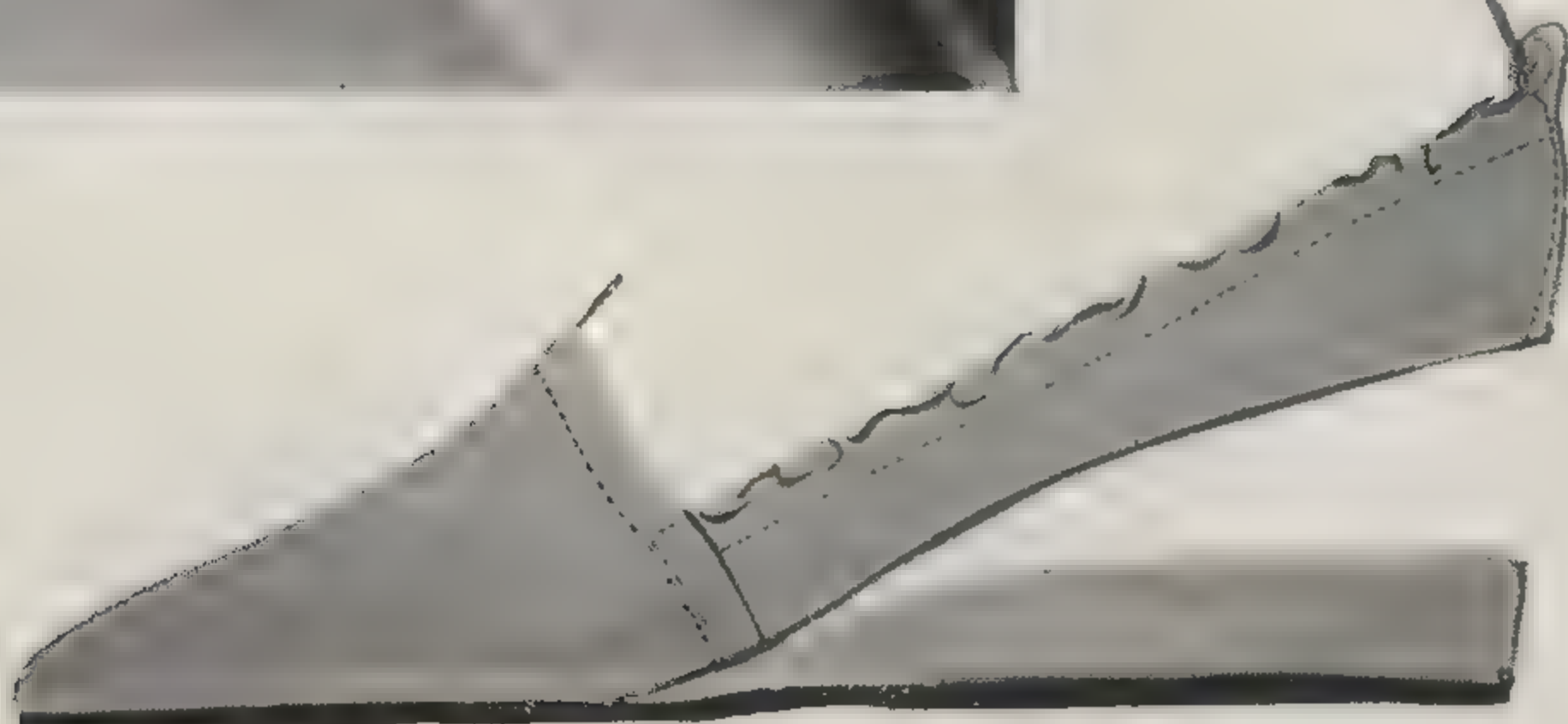


What will life be like in 1955? This way, certainly: full of better mousetraps. (Fact to note before you read into *any* of these wonders-of-science: it costs over three billion dollars to build a machine that even begins to approximate one human being.) Now, 1955 changes, big and small.

1. Doing the work of carbon paper: plain paper impregnated with a secret chemical. (Sample from Philip Hano Co.)
2. Giving old cars new dash: plastic car bodies of Celanese polyester resins reinforced with Fiberglas (Kenneth Kamp Associates of Norwood, Ohio, make these; make them primarily for their near-indestructibility). Other polyester news in our 1955 lives: the polyesters which go, along with nylon, into Du Pont fibres that make clothes made to grow with the child. Stretchable sleepers, shirts, outerwear, socks, to fit a baby's *whole* babyhood.
3. Doubling in brass, wood winds, strings, whatever: binaural sound devices. There's not a note lost this way—it's as if you could be in two places in the concert hall at once. Two-needle binaural records and two-speaker phonographs—in production. Other news of sound: the silent piano being built by Wurlitzer. The player can wear earphones, reduce the volume to zero, play fortissimo—but be inaudible to all but himself. Involves attuned reeds instead of strings; is portable. Still more news of sound: the battery-powered baby microphone that can be pocketed by a singer, actor, or public-speaker with the result that he's his own public-address system—and wirelessly.

4. Making hearing aids things-of-beauty: Acousticon's handsome golden barrettes concealing tiny transistors. Other hearing-aid progress, 1955: eyeglasses called "Listeners" which have, concealed in their bows, complete hearing-aid units that work by air conduction.
5. Giving wedge-slipper-life surer footing: the slipper shown here. By Gustinettes, in red calf-like leather, \$9 at Best's. Other leather news to look for in 1955: printed leather (first time around); first appearance, as upholstery, in a forthcoming issue of Vogue. Still more leather news: Quilon, a Du Pont process designed to make suède water-resistant, able to be dry-cleaned as easily as wool.
6. Changing the destination of travellers: the news that a Canary Island, Tenerife, is the big resort bargain. Hotel: Mencey. Swimming, flowers all year; Spanish food.

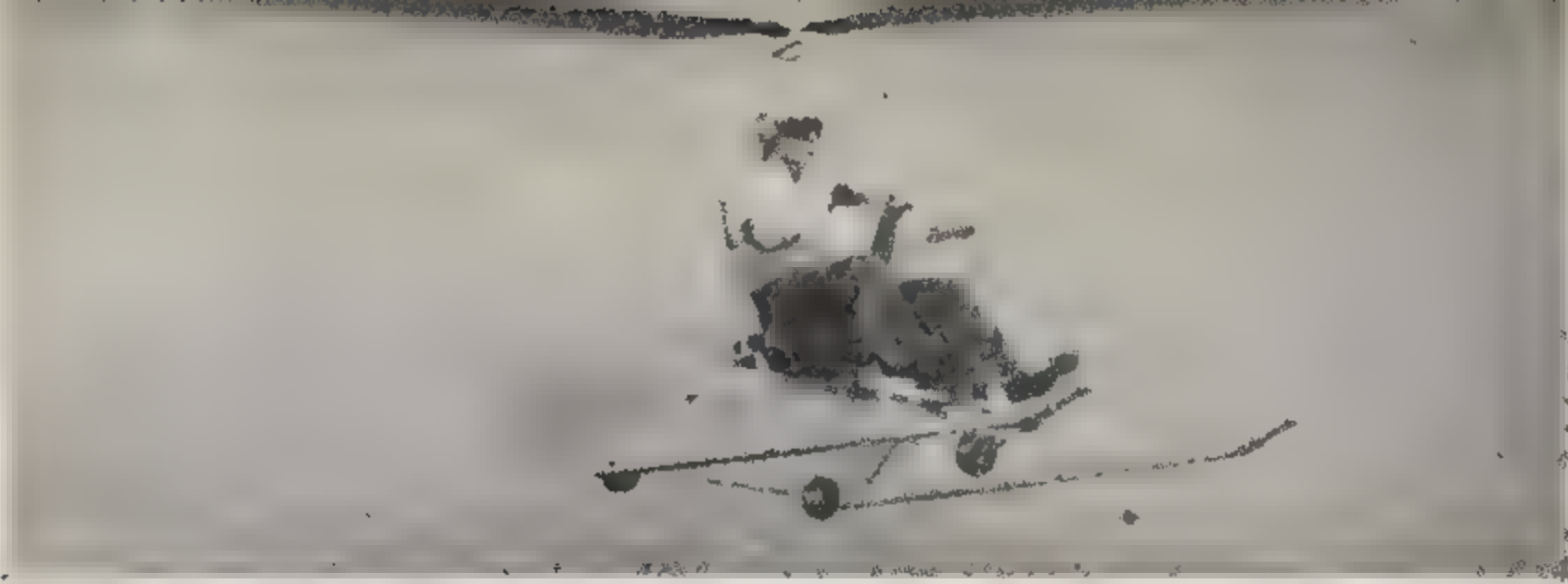
5
SPRINGIER WALK:
THE SLIPPER THAT RIDES
FREE OF ITS OWN WEDGE



6



NEXT RESORT CRY:
THE CANARY ISLANDS



HELICOPTER FOR
BUILD-IT-YOURSELF ADDICTS



REFRIGERATOR THAT
HANGS ON THE WALL



UNIT-PACKAGING CRAZE:
HERE, A ONE-SHINE
SHOE-SHINE KIT

9

DRIVERLESS ELEVATORS
FOR BUSINESS BUILDINGS



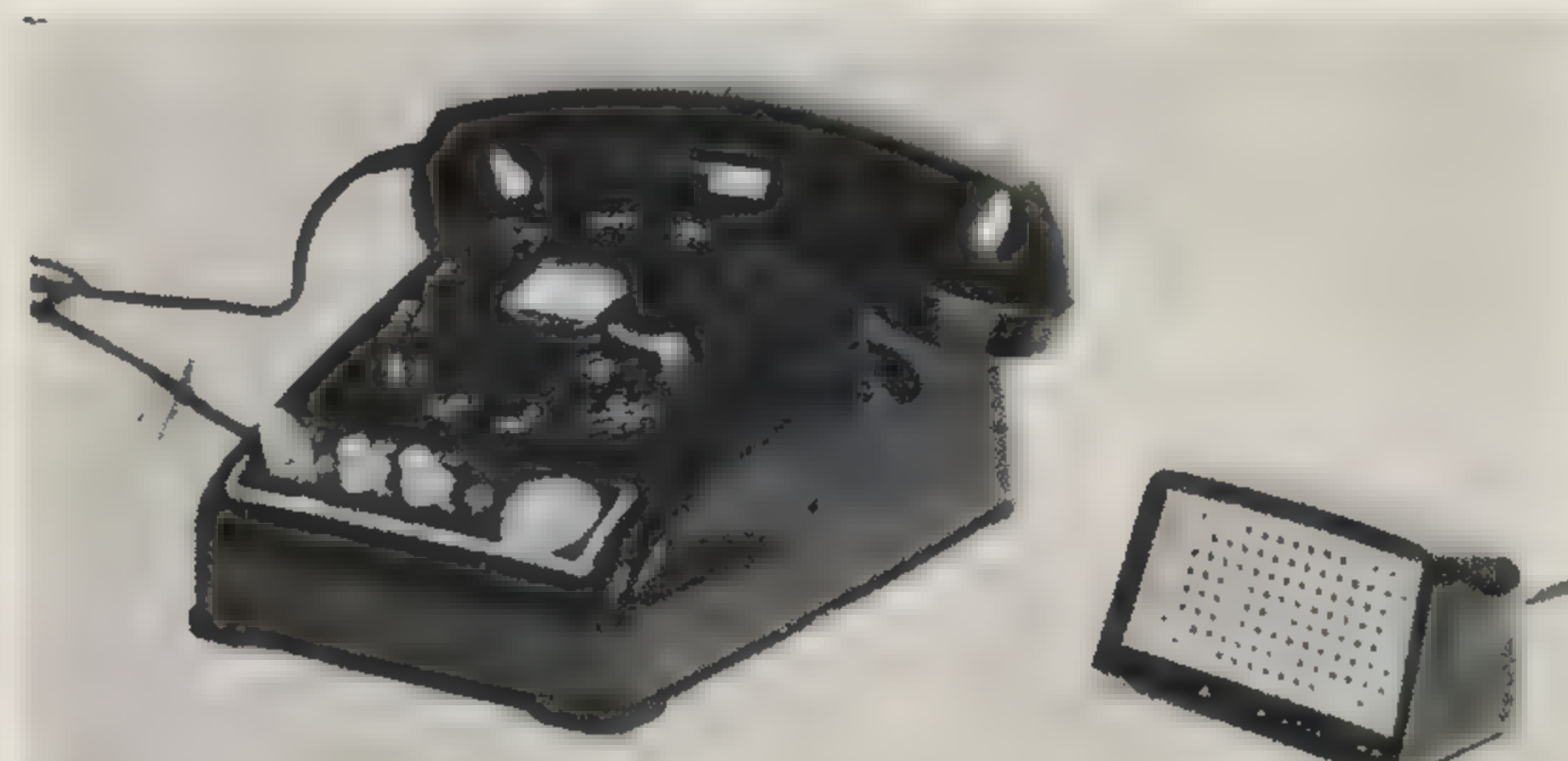
11

STOP-MOTION CAMERA: IT WILL
TAKE YOUR PICTURE SOMETIME IN 1955

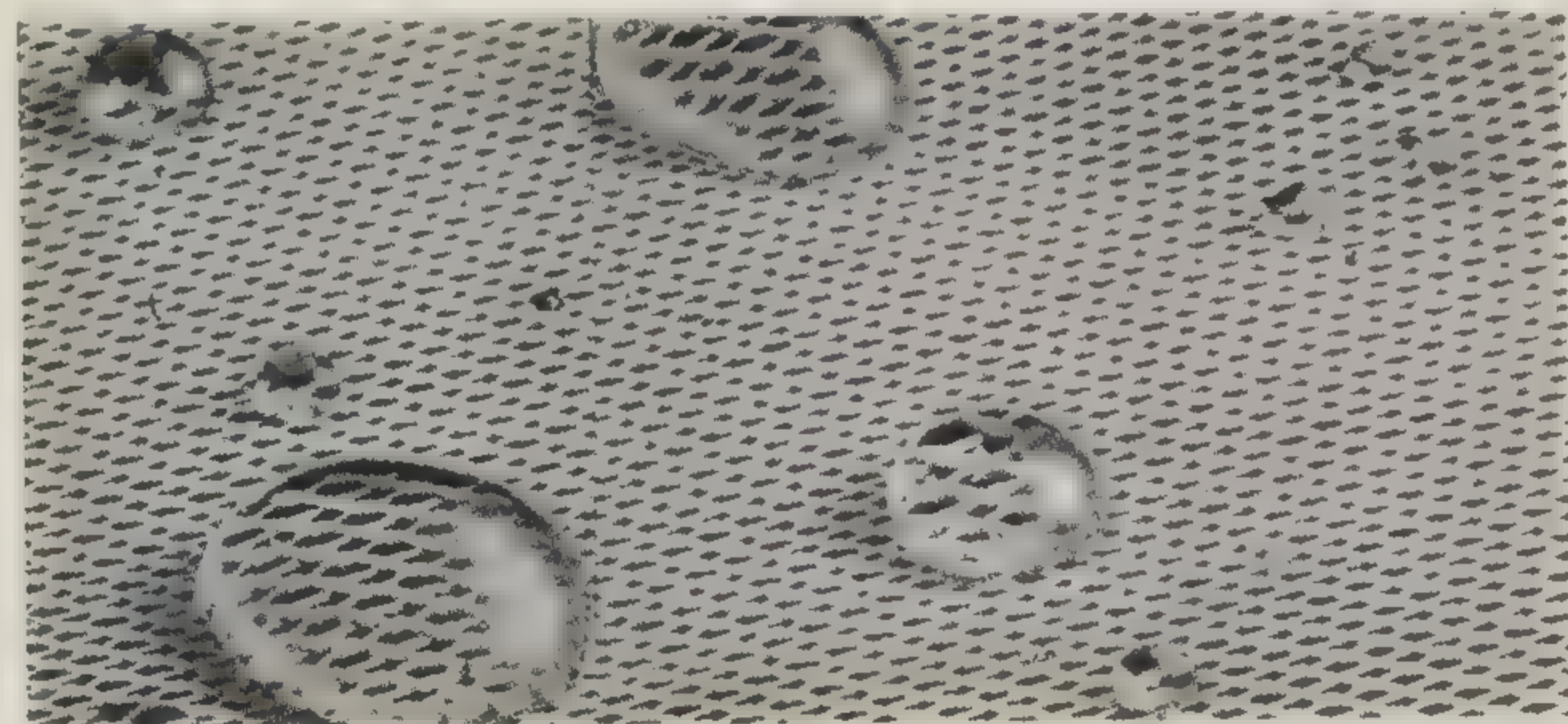


YOU CAN TALK TO THIS TELEPHONE
WITHOUT LIFTING THE RECEIVER

12



13

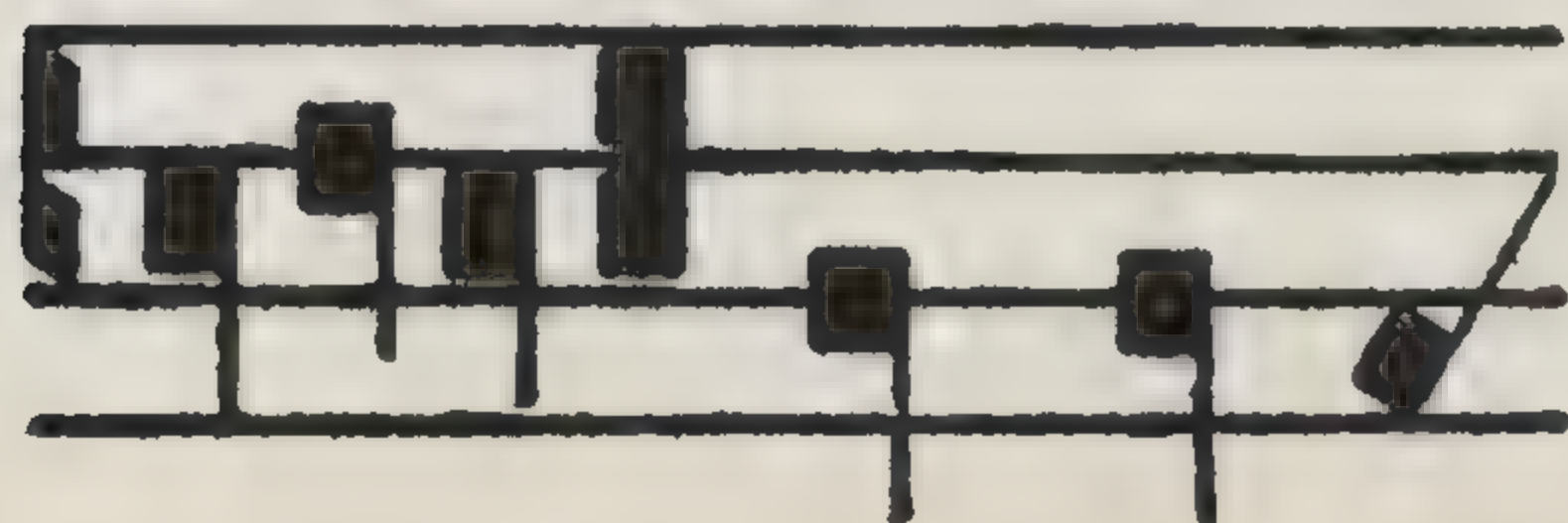


SILICONE FABRICS: WATER BOUNCES OFF

14

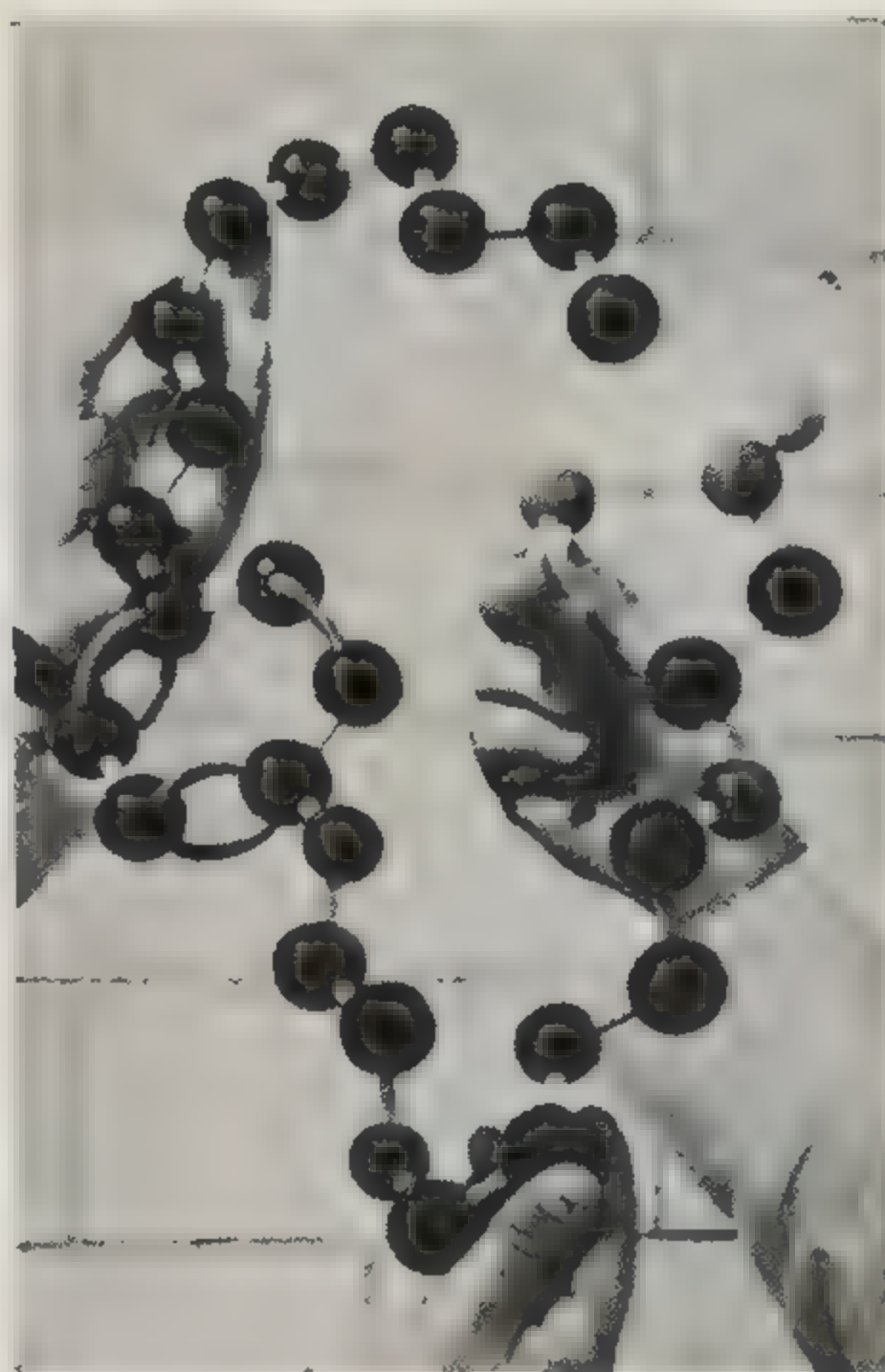
NEW HEATING PLAN FOR THE OUT-OF-DOORS

Now! something NEW **Tropic Ray**



16

1955: BIGGEST YEAR SINCE
1655 FOR ANCIENT MUSIC



TAMED IODINE: HERE,
ITS CHEMICAL STRUCTURE

15

Speaking of canaries: a change noted in bird-life in the U.S.—bird population in cities, increasing; decreasing in the country. Seems decentralization is not for the birds. 7. Making helicopters home-make-able: a kit called Gyro-Glider, to be put out with a full-fledged helicopter engine by Bensen Aircraft of Raleigh, North Carolina. Other do-it-yourself news: the mould-it-yourself concrete house designed by Frank Lloyd Wright. Name: Usonian Automatic. 8. Hanging from the wall, a new General Electric refrigerator. Undoubtedly going into same in 1955, some of the following: fruit juices such as apple, made as rich in Vitamin C as the best orange juice in the world, due to the addition of acerola juice, a West Indian cherry juice. A tall Coke: new family-size bottle of Coca-Cola, measuring about 28 ounces, said to be scheduled for California. A sauce from Maxim's in Paris—fish sauces, meat sauces, made and frozen in Paris and flown to the U.S.A. 9. Measuring exactly enough for one serving: the new packaging habit. Shampoo enough for one shampoo, in pill form. Salt or catsup or powdered coffee enough for one serving, in a plastic container. Here, "Goldie," shoe-polish in capsule form, with a throw-away shining cloth. 10. Taking off on regular schedules, or when a given weight allowance is reached, no-operator elevators to be installed by Otis in the Socony-Vacuum Building in New York. Other brainy-mechanism news: UDEC, Burroughs' electronic brain, built to collate statistics quickly, to multiply like a whiz, to help solve efficiency problems—this, now rentable in Philadelphia at about \$75 an hour. 11. Eyeing a passer-by's reaction to a sign, an automatic camera concealed within the sign. It takes the viewer's picture, records reaction, then tells all to the advertiser. 12. Turning a telephone into the equivalent of an intercom box: telephone with a new set of accessories—separate sound box, microphone, switch. Possible now: to answer a telephone, have both hands free; for groups of people to gather in a room, join in a long-distance conference. Other telephone news: the answering device that records your grocery, drug store orders while the shop is closed. 13. Giving water the bounce: silicone-treated fabrics.

Silicone sprays available to make shoes water-repellent. 14. Heating theatre marquees, hotel canopies, out-of-doors showrooms—and, before the year's over, a number of otherwise unheated houses: a new battery of overhead quartz lights that raise the temperature to summer wherever they shine. First New York City installation: marquee at Ambassador Hotel. Other weather news: T.W.A. has worked out a weather-forecasting method that reaches further into weather-to-come than any previous method. Now predictions have a seven-day, rather than a three-day outlook. 15. Taking the skull-and-crossbones out of the bathroom, West's non-toxic iodine. No sting; it's even drink-able. 16. Opening up a fascinating reservoir of pre-Bach music—half of the recording companies in America. According to the catalogues, such music might rival R. Clooney.



MADAME PIERRE MENDÈS-FRANCE

Drawn for Vogue by René Bouché

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... Pierre Mendès-France, all over the world. Premier and Foreign Minister of France, he is a driving man who has shoved France back into a position of power in international negotiations. His tired governmental face—the skin white-beige, the eyes and brows black, the deprecating movements of his mouth—was seen by millions here when he talked on TV's "Meet the Press," said: "When you make an international agreement, you always find people to criticize it; when an agreement is criticized on both sides, it means it is a good one." His talents lie in logic, brutal and clear, coupled with the ability to negotiate, even from weakness. It all shows in his solid French face, his frank voice, his wit and his respect for his audiences in that, even in diplomacy, he talks no double-talk. His enemies are many, milk his drink. With him here came his wife, a woman of character, sometimes handsome, sometimes beautiful. She wears alone on her left hand a gold wedding ring, narrow as a wire.

PEOPLE ARE TALKING ABOUT... "Noon Balloon," the nickname given to the midday stratocruiser flight from New York to the Coast... The cancerous performance, hideous and brilliant, of nine-year-old Patty McCormack in the melodrama, *The Bad Seed*; revolting idea—a child as a murderer... The scramble among French art dealers to buy up the works of André Derain (who recently died), with the difficulty increased because everything Derain painted in the last ten years is owned by a hosiery maker in Troyes who won't let one go.



PREMIER MENDÈS-FRANCE

PEOPLE ARE TALKING ABOUT... Liane Daydé, youngest ballet star of the Paris Opéra, who first appeared on American TV with Bob Hope last month; in Paris when she dances a visible tremor runs over the audience, especially the first few rows of the orchestra, booked by elderly gentlemen balletomanes... Dennis King's tricky command of farce in the new play, *Lunatics and Lovers*... This clipped dialogue between two five-year-olds: "I'm prettier than you are, and my hair is nicer." "Yes, but I have a library card."... *Tonight's the Night*, a riveting slapstick movie with out-of-focus fun, and Barry Fitzgerald intoning muzzily, "That sherry's for the gentry."

PEOPLE ARE TALKING ABOUT... *Hadrian's Memoirs*, by Marguerite Yourcenar, a book of such fascination that the fact that it is historically accurate does not detract from its beauty—no hopped-up first-century Mickey Spillane episodes, just a steady rhythmic flow of brilliance... The word "segue" (pronounced segway), an old vaudeville term, now used to describe a conversational slide from one subject to another... Patricia Jessel (the British star of *Witness for the Prosecution*) whose deep, lyrical voice is her special and powerful asset, especially against most of the younger American actresses whose voices have the range of a penny whistle.

PEOPLE ARE TALKING ABOUT... The Japanese movie, *The Gate of Hell*, strangely tender in the midst of violence, with almost all of it a beautiful copy of twelfth-century Japanese story-scrolls... *The Boy Friend's* costumes by Reginald Woolley, delightfully like the 1920 drawings of Lepape... The way the employees of the recently merged Chemical and Corn Exchange Banks refer to their composite employer, happily, as "Old Succotash."



FRANCES MCLAUGHLIN

COLE PORTER, composer of "Silk Stockings"

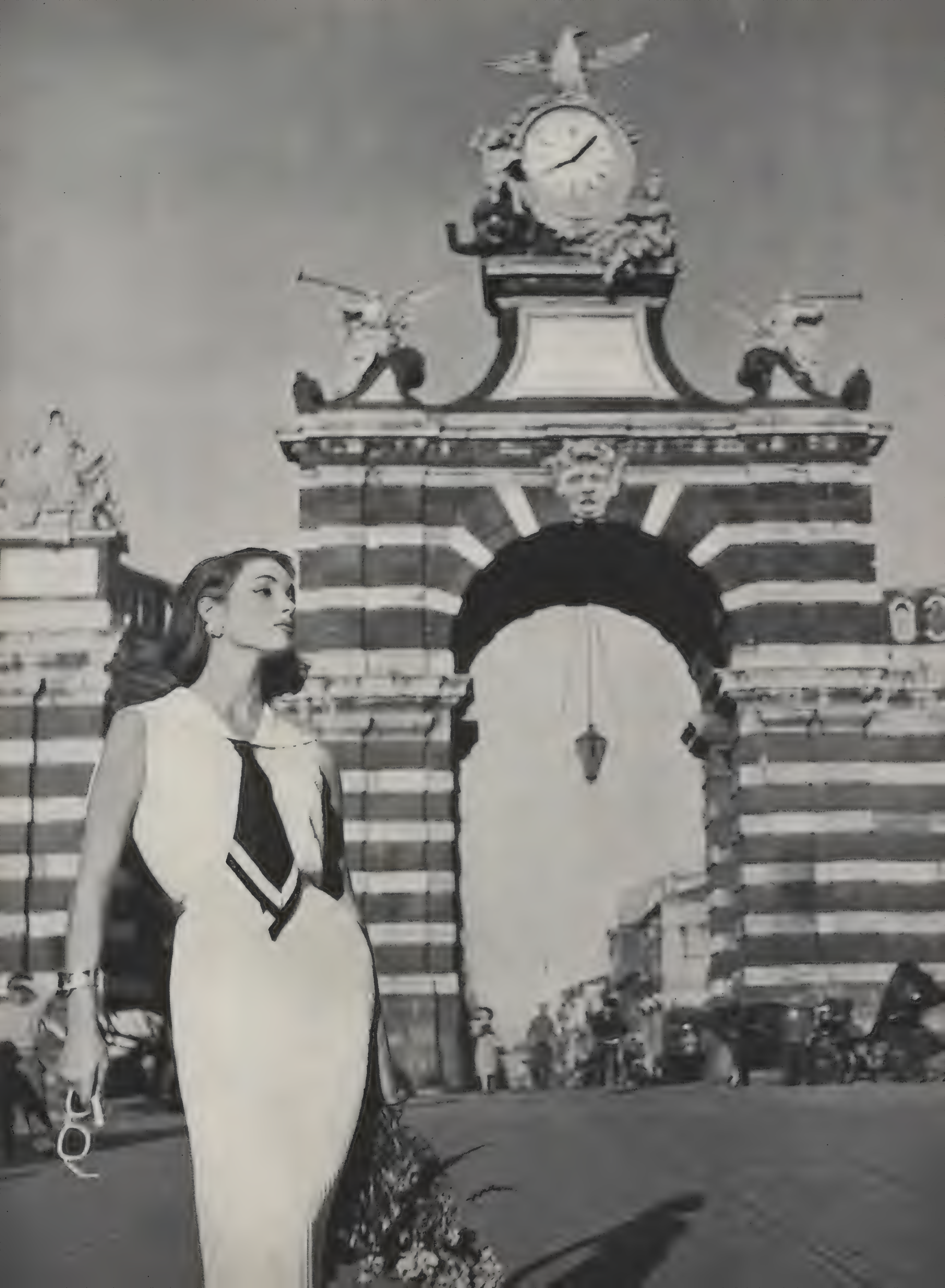
Like those comedians in burlesque who were always surprised by a squirt of seltzer in the face, Cole Porter has been surprised again by a hit, this time, *Silk Stockings*, a retread of Greta Garbo's movie, *Ninotchka*. This small, delicately lined, intensely intelligent man, who sits at rehearsals as calm as a sketch of himself, prefers, of all his songs in the new show, "Without Love," which the enchanting Hildegard Neff talks in a husky German way. (She plays a Russian.) Just as likable is Don Ameche who used to be a crooner. The great comic song is "Siberia," sung by three Soviet agents. Most of the score of this funny show, was written (music and lyrics in a single piece) in Porter's big beige living room, where everything is set for work—the mugs of pencils, the array of chocolate bars, Swiss, Belgian, and French.



COFFIN

HAROLD ARLEN, composer of "House of Flowers"

Although the country for twenty years has been singing the songs of Harold Arlen, few of the millions who have hummed them can recognize his face or accurately put his songs and name together: "Stormy Weather," "One for My Baby," "Over the Rainbow," "Let's Fall in Love," "That Old Black Magic," "It's Only a Paper Moon," "Blues in the Night," "Between the Devil and the Deep Blue Sea," "The Man that Got Away." Now in his new musical, this gentle, exhausted man has a young welling of song—the tenderness of "A Sleepin' Bee," the crafty bang of "Two Ladies in de Shade of de Banana Tree," the curious beat of "I Never Has Seen Snow." Practically everything in this Haitian *maison close* musical—from the book by Capote, the acting of Pearl Bailey, the charm of Diahann Carroll, to the sets and costumes by Oliver Messel—is perversely ladylike.



Change of line, change of locale

Resort news, photographed in Sicily

This year we flew the new resort fashions to Sicily to be photographed. (Nearly lost: one photographer and one editor, turned Sicilophile on the spot.) The climate is crisp gold, the sky and sea so blue you can't even find the horizon. But you will find the best Doric columns outside of Athens, thousand-year-old legends casually alive, ruins of grandeur, glistening new hotels, pink-and-blue hill towns—and the oddly agreeable knowledge that Aeschylus was here, Saint Paul and Cicero, Pindar and Simonides, and (with varying results) the Romans, Carthaginians, Moors, troubadours. The fashions we sent, geared to a Sicilian climate wherever it may be, represent series three in our resort report. The news: the good long body line in everything—including bathing suits; unexpected colours; new back décolletages; the return of culottes; a new shape of beach pants; and everything cut as easy as pie (*pizza*).


Opposite page: Tucked white middy dress, the collar squared aft, by David Goodstein, in a Bloomsburg crêpe of Enka rayon. About \$60. Saks Fifth Avenue; L. S. Ayres; Frost Bros. *Below:* Easy, moulding, the overblouse line, all of a piece, and a marvellous traveller. By Claire McCardell of Galey & Lord striped cotton, \$40. Gunther Jaeckel; Marshall Field.

Scene:
the Garibaldi
arch at Catania
News: the
fine-weather middy





Scene: **T**aormina beach
The news: coverage



Photographed at "Le Rocce," enchanting new hotel built like a hillside village—each room a tiny terraced house. *This page:* Long-sleeved blouse, walking shorts—the latter of natural raw silk, with a back buckle that settles the fit nicely over the hipbone. By Corbin, \$18. The blouse, pleasantly delicate and a natural voyager, is of a crinkled cotton that needs no pressing (let's admit only men *really* understand the E.V.S.—European Voltage System). Blouse by Morlove, \$12. All, De Pinna; Woodward & Lothrop. Blouse, also Marshall Field. Bracelets by Monet. (Cool shadows by Mount Etna.) *Opposite page:* New terrace or cabaña look: lightly shaded. Thin black worsted jersey slacks, \$24; airy loose silk pongee tunic, not *quite* fitted, \$40. Both by B.H. Wragge, at Bonwit Teller; Montaldo's; Frederick & Nelson. Capezio patent leather scuffs, Bonwit Teller.



Scene: a Castle in Sicily

The news: culottes



Culottes (skirts divided against themselves) are again fine fresh fashion. In any length, they're good walkers, and in the longer version, they're a blessing to women who want to bare their legs but keep their thighs under cover. Here, a quartet that goes to four lengths, designed by Brigance of Sportsmaker, all photographed at the time-mellowed (1006) Castello di Trabia, towered and turreted and leaning over the sea, not very far from Palermo. *Opposite page:* Knee-length culottes, brass-buttoned; so, too, the high-throated shirt. Both of cotton sailcloth (a Fuller fabric) in shades of shallow and deep-water blue. \$25. *Top left:* Short version—very lettuce-y. Green and white culottes, pink and white shirt; of striped Stevens cotton. \$25. *Centre left:* Flexible, flat-hipped bathing suit (result of culottes cut), a V neck fore and aft, cut newly high; of black and white Stevens cotton. \$23. *Left, below:* Culottes at their skirtiest—and most useful, and they could, if need be, sit astride a donkey for a hill climb. Of bright blue cotton faille, \$20. Slipover yoked shirt of blue and white striped Mooresville cotton, \$15. *Everything, these pages:* Lord & Taylor; Julius Garfinckel; Wanamaker's, Phila.; Hudson's; and Frost Bros.

HENRY CLARKE





Scene: **V**illa Igiea,
Palermo harbour

The news: beach lines,
close-hauled

Facing page: One colour you'll see on beaches this year is certainly red. You see it here, weaving in and out of bathing suits, and on lips and nails. It's Revlon's lively "Certainly Red," which Jantzen picked as the new water colour for their new bathing suits. *Left:* Close-as-water knit suit, cuffed top and hem, a bright plaid in a new blend of Orlon, Lastex, and wool. \$20. *Right:* Thin stripes looking checkered on a red Celaperm acetate and Laton suit—firmly, helpfully shaped. This suit comes in junior sizes. \$18. Both suits, Bonwit Teller; Hutzler's; Titcher-Goettinger; other shops page 179. The shaggy elfin caps by Kleinert. *This page, above:* New beach coverage: white twill jacket (of Stevens cotton) with black knitted cuffs, collar; \$18. Corduroy shorts; \$8. Both by Reel-Poise. At Bonwit Teller; Garfinckel's. *Right:* A good figure ideal here: very shapely black cotton, and not much of it; a light but serious swimmer. By Jane Irwill, of Bates Disciplined cotton, \$15. Rosette Pennington; The Broadway.



Scene: the ruins of **A**grigento
The news: Greek cuts and designs



Agrigento—second only to Syracuse in its day. Poetic, luxurious, beautiful with temples, proud. Sacked by Carthage in 406 B.C. . . . Still triumphantly beautiful, the Temple of Concordia, above. *Foreground*: taken from the Greek, a new cut of pants: tapered and striped, one with a diagonally wrapped sash closing, of Herbert Meyer cotton, \$13. Aegean shirts, at left, pleated sleeves, \$12; at right, pleated front, \$10. Both of Springmaid Everglaze cotton. All designed by Greta Plattry.



The temple of Juno at Agrigento: Doric columns showing warmly gold now (the plaster long since gone), set high on a precipice over the sea. The ancient tombs are under the temple itself. *Foreground:* Aegean pink and blue plaid, embroidered with golden Lurex, for the lined bathing suit and suit-jacket. By Greta Plattray of Avondale cotton. Suit, \$20. Jacket, \$25. Everything, both pages: Best's; Woodward & Lothrop; Burdine's; Bullock's, L. A. (More stores, page 181.)

Scene: near **P**alermo

The news: sunlight-dining dresses



Above: Swept by sun, sea, and drama for nearly a thousand years, the parapeted Castello di Trabia near Palermo. On the tiled parapet, a dress very much of today: the evening shirtwaist dress, new in delicate materials. Here, Paisley silk organdie. By Hannah Troy, about \$135. At Bergdorf Goodman; Harzfeld's; Sakowitz. *Facing page:* The Chinese Palace in the park at La Favorita, where Lady Hamilton and Lord Nelson once lived. New resort look: close-bodied, soft-bosomed dress. By Clare Potter of Moygashel linen, \$70. Bergdorf Goodman; L. S. Ayres; Thalhimers. La Tausca beads, Bergdorf Goodman. Munsingwear stockings, and Julianelli sandals.

HENRY CLARKE





Scene: Sicilian

The news: overblouses
and overcoats

Left, above: Cyclamen and orange blazing away in the Botanic Garden, Palermo. A huge skirt—gathered on a hip yoke—flat, under a buttoned overblouse. By Claire McCardell of Custom cotton, \$40. Saks Fifth Avenue; Sakowitz.

Left, below: As if there weren't sunshine enough... a sleeveless orange overcoat, \$11; close-hauled sun-yellow skirt, \$6; of Ameritex cotton sharkskin. Alamac cotton jersey shirt, \$4. All, by Stanley Wyllins. Bloomingdale's; Best's Apparel. Amalfi sandals, Lord & Taylor.

(The view: from the terrace of La Favorita, the beautiful *chinoiserie* villa built near Palermo by Ferdinand IV.)

Opposite page: Good theatre (and still handsome a thousand years later), Greco-Roman ruins on Mount Tauro. Standing mid-stage, a two-piece dress, the overblouse underlined with banding. By Harmay of Tootal Tebilized navy blue linen, about \$50. Saks Fifth Avenue; J. P. Allen; Frederick & Nelson. White calfskin satchel by Ronay: Saks Fifth Avenue. Eugene sunglasses.





Scene: **T**he dancing Cyane

The news: sun dresses, barebacked or covered



The gay little Cyane River was once a nymph (a kind of tradition with Sicilian rivers). Here, it flows past artichoke fields, lemon groves, banks of papyrus planted by the Arabs in the ninth century, to golden Syracuse. *Above:* The bareback sun dress, new again, here with a Norwegian-suspenders back, of black and white Ameritex Everglaze cotton (the print—Norwegian), \$30. Fashion Craft black bamboo bracelets, Peck & Peck. *Opposite:* Just as new: the covered-up sun dress, here covered right to the wristbone. Of ABC Everglaze black and white cotton (Norwegian design), \$30. *Both* by Carolyn Schnurer. Peck & Peck; J. W. Robinson.

HENRY CLARKE





HENRY CLARKE

Scene: **L**atomia
del Paradiso

The news: tops

Near Syracuse are ancient stone quarries. They would have to be somewhere around in temple-strewn Sicily. This one, called Latomia del Paradiso for its idyllic profusion of fruits and flowers (right out of Greek lyric poetry), echoed to picks and voices two thousand years ago.

This page: The pull-over jacket, low-slung, delicately bulky, \$13; slender walking shorts, \$12. Both of mauve cotton ottoman with a satiny stripe. The bracelets by Monet. Bernardo sandals, cowhide soles. *Facing page:* A brisk, substantial, low-backed middy that nicely tops the close shorts. The middy (red and white cotton), \$8; scarlet cotton shorts, \$10. Shorts and tops by Masket Bros. of Hope Skillman cottons. Everything at Altman. Shorts, tops, also: Woodward & Lothrop; D. H. Holmes; I. Magnin. *One final look at Sicily, page 181.*



The change
that grows on you



A little bit longer and a lot more disciplined:

this is the change in the fashion of hair.

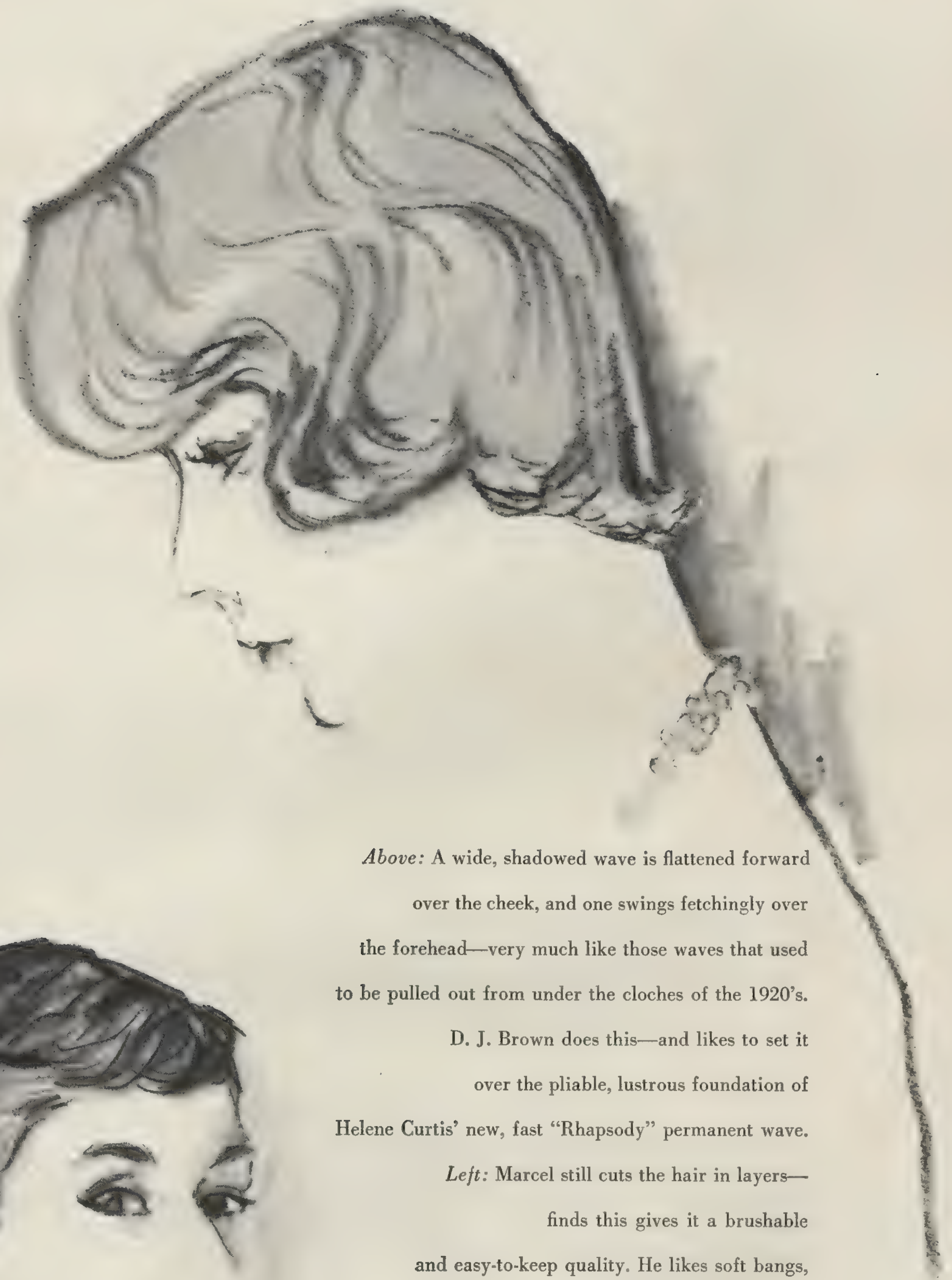
And a big change it is, from the years
of constant cropping, and casual comb-throughs.

Above: Here the hair is wrapped closely
around the head, then bursts into a
deeply-carved wave and calculated curls.

It's the news from Michel of Helena Rubinstein.

Left: Outspread wings of hair
supported with faint, brushed-in waves;
and, in the back, a chignon of
clustered curls. By Claude, Elle et Lui.

RRTS on the



Above: A wide, shadowed wave is flattened forward over the cheek, and one swings fetchingly over the forehead—very much like those waves that used to be pulled out from under the cloches of the 1920's.

D. J. Brown does this—and likes to set it over the pliable, lustrous foundation of Helene Curtis' new, fast "Rhapsody" permanent wave.

Left: Marcel still cuts the hair in layers— finds this gives it a brushable and easy-to-keep quality. He likes soft bangs, hair swept up to show the ears, and a fall of waves to make a little chignon.



Number 3 in a series: This view of Alberto Giacometti, the great Swiss painter and sculptor, is the third in Vogue's series on living masters in art, all with photographs and text by Alexander Liberman. These articles are part of his forthcoming book, to be published by Skira. Next in the series, a feature on Villon in the February 15 issue.

GIACOMETTI

BY ALEXANDER LIBERMAN

Alberto Giacometti stands with his legs wide astride, firmly, domineeringly planted, like a fighter in the ring. He stands with courage and boldness in front of his easel, in front of his sculpture, solidly, squarely on the ground. In the movement of his body one feels the weight of gravity. He springs forward to create, steps back, scratches his hair. A grimace-like smile twists his face, as though he were mocking the ambition of his attempt.

He greets you with a smile which disappears quickly into his heavy-set features. He works on even though you are present, answering your questions in a soft, husky French, with a trace of Italian. He suddenly stops working to look at you piercingly, to ask a direct question.

At fifty-three, he is a wiry man, about five feet ten. His face is that of a *condottiere*; his thick curly brown hair encases his head like mediaeval headgear. The large brown eyes look out of a lean, deeply-wrinkled face. The long, straight, noble nose and the long creases that run from the nose to the corners of the wide and thick-lipped mouth etch his face sharply in the memory.

When he paints he uses a long, sable brush, a very thin brush. Everything here is reduced to its simplest means of expression; the heads are so small, the nudes and figures are so narrow, the brushes are so thin. Holding the brush at its farthest extremity with two fingers, he dips it into a tiny layer of grey and white paint and with circular, groping movements, as though in a trance, he tries to shape the small layer of paint into the suggestion of a face in its minuscule form. The movements are rapid, his eyes half-closed, groping for the image that will provoke the creative accident and start a chain reaction in his mind. He smokes incessantly. The room is littered

with hundreds of cigarette butts stamped out and forming flat patterns of rectangles on the grey cement floor.

When he sculpts, there is more movement, more abandon. He seems to dance around the emerging form. His whole body participates in a rhythmic activity. His arms swing wide to put on the touches of substance that will be form.

He lives in an artists' community in one of the poorest and saddest parts of Paris; a narrow courtyard of grey cement some six feet wide and forty feet long on which open the doors and windows of various studios. Several garbage cans stand just behind the entrance to the court. On the soot-covered grey stucco walls hang classic bas-reliefs of angels dancing in a frieze, leftovers from more academic inhabitants. Giacometti has the four small studios on each side of the entrance. On the left is the room in which he creates and next to it his one-room apartment; across the narrow gap are his brother's workshops where the processing of his sculpture is done.

Giacometti's studio is a small room, about fifteen feet by twelve, with a window taking up one whole wall. He has lived in it since 1927. It is on the ground floor and as the courtyard is only six feet wide, the light that streams in is grey and dull. The over-all impression is of a monochromatic grey world; in fact, the street outside, the whole *quartier* is grey; the walls are grey, the sculpture grey and white, interspersed with the sepia accent of wood or the dull glint of bronze. The walls are scratched and scrawled and scribbled on as though some cave painter had tried to capture images in this cavern. Under the window, extending the length of the whole wall, is a long table entirely covered with squeezed tubes of paint, palettes, paintbrushes, rags, many bottles of turpentine. The bottles stand like figures shrouded in the thick layer of dust chipped away from Giacometti's sculpture. Here sculpture and painting mix intimately. Giacometti (*Continued on page 151*)

ALBERTO GIACOMETTI sculptor-painter, in his Paris studio—
standing in front of his easel, with his sculpture behind him.







In the stillness of Giacometti's studio, bottles of turpentine stand-
ing beside his small figures, and outside, a frieze of classic angels



(Continued from page 146) has painted his recent sculpture in the manner of the ancient Greeks, and on his worktable the two media intermingle—turpentine, oil paint, colour-soaked plaster, with clay, wire, stone, and bronze. There is no separation between the ingredients of his art.

In the darker corners of the room the long, narrow, life-size figures of white plaster seem apparitions from another planet. One is surrounded by beings never seen before. For other statues he has shrivelled the human form to its smallest visible image. Men and women one-quarter of an inch tall stand on monumental pedestals. Some heads have been reduced to half an inch; infinitely smaller than the shrunken heads of primitive tribes, they stand next to compressed and elongated bodies reduced to a line but still vibrantly human. There is the overwhelming impact of the tangibles reduced to almost nothing yet existing intensely. For the ability to suggest dimension with no dimension is one of Giacometti's chief preoccupations. He is now working on an immense statue different from everything he has worked on before, trying to suggest lightness, the lack of weight.

Giacometti is obsessed with the unattainable. He is like an early theological student trying to find out how many angels will hold on the head of a pin. How thin, how immaterial can the human body be and still exist? How small, how infinitesimal, and still be? How to express in art an idea, the idea, the concept of man? An idea is something immaterial; one must use the minimum of material substance, reduce the quantity of substance needed to express an idea to the limit. This fantastic economy of means is at the heart of Giacometti's work: the minimum of colour, the minimum of texture, the minimum of substance. It's as though the structure inside his sculpture were the idea of the sculpture itself. And when there is so little, every accident, every grain of matter on his long bodies takes on a profound meaning.

Neither in Giacometti's studios nor in his room is there a single work of art or any man-made source of inspiration; no Polynesian shield, no prehistoric sculpture, no Negro mask. Giacometti's source of inspiration is his own mind, for his work is not a sensuous enjoyment of reality; it is closer to philosophy and metaphysics. It is the underlying similarity in apparent difference of form that fascinates him. His studio is a thinking-cell where he probes into philosophical problems—not so much the Freudian world of sex and mind and emotion as the world of space, time, and relativity—always in relation to man. His human figures walking are materializations in sculpture of the new dimension of time, the modern preoccupation with movement.

Giacometti lives on the street level. He does not want shelter, protection, withdrawal to create. The thinness of his walls, his contact with the ground allow the life of the street, the forms of its pedestrians to enter his work.

"One doesn't have a desire to do a pebble or an apple in sculpture! One does that which escapes one the most," he said. "One tries to make the unseizable into a concrete object."

"A person walking is truer than when motionless—one sculpts him to get a clear idea of movement."

Giacometti hesitated a moment as though thought interfered with his work. "I do what strikes me. One does not think as much as all that." He continued... "In the beginning everything is unknown. One sees the exterior world through what others have done. In working one discovers a world unknown."

"I make a head to see how I see, to know how I see, not to make works of art." The stream of consciousness of an artist at work went on:

"Why does one create? A need to express oneself, a need to dominate things and to dominate is to understand. One must understand what moves one through intuition and succeed in dominating through logic. Art is not a science. It's a crazy thing, an absurd activity," he repeated, with the (Continued on page 178)

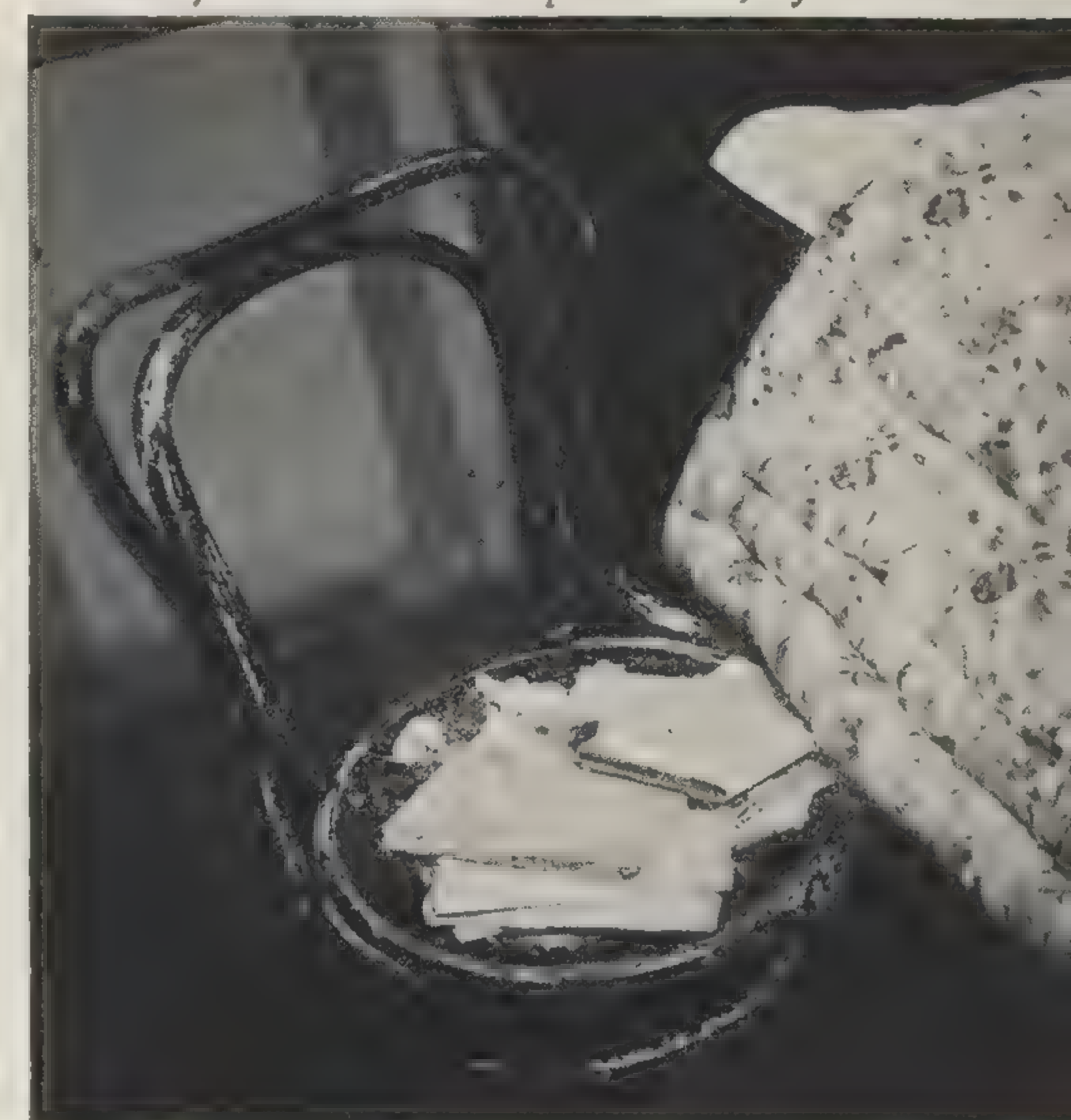
Portrait of the artist's wife, Annette

ALEXANDER LIBERMAN



A detail of their single room

Poems of Rimbaud and Apollinaire, by the bed



*Giacometti and his world:
Diego, his brother, Annette, his wife.*



PRIMER ON HAITI

By Selden Rodman

EDITOR'S NOTE: Selden Rodman is well equipped to write not only a "primer" on Haiti, but a book—in fact, he has written two: *Renaissance in Haiti*, and the just-published *Haiti: the Black Republic*, an extraordinarily complete history of and guide to the island. An art critic, as well as a poet, editor, and writer, Mr. Rodman planned and directed the painting of the great primitive murals in the Cathedral of St.-Trinité in Port-au-Prince, Haiti's capital. His non-Haitian activities have included graduating from Yale, writing several books of prose and poetry, editing poetry anthologies for the Modern Library and the New American Library, and serving in the OSS during the war. When he is on these shores, Mr. Rodman lives in New Jersey with his wife and their three-year-old daughter, Oriana.

A is for Arts, logical starting place in a Haitian primer, because doing things with imagination, colour, and grace comes naturally to the 3,000,000-odd descendants of African slaves. Its independence, its isolation from the stereotypes of modern taste are what make Haiti unique in the Caribbean.

B is for bargains, and the biggest bargains in Haiti are in the arts; patience and taste are required to find them. There are four painters and four sculptors in Haiti whose work is almost always first-rate. The paintings of Obin, Bigaud, Bazile are handled by the Centre d'Art in Port-au-Prince; Gourgue's may be—if he is in the mood. Sculptures by Jasmin Joseph and Liotaud are sometimes available at the Centre, but the wood carvings of Duperier are best seen at Carlos' (behind the Post Office) and for those of Dimanche you will have to inquire. Only major works by Obin and Bigaud bring prices running into three figures.

Bargains in the folk arts: *Ra-Ra* (Lenten) lamps and candelabra ingeniously made of ordinary American funnels and tin cans; painted calabash shells, earthenware coffee jugs, and lidded jars; brick-red paper trunks striped with gold; straw bags called *macoutes*, sisal dolls, saddles, and conical hats, multicoloured paper kites. Port-au-Prince's Iron Market and the provincial markets are not, happily, organized for the tourist trade. Some good pieces (and all drums and other ceremonial objects which Haitians would not sell to each other) are found in the capital's best stores—Fisher's, La Belle Créole, et cetera—buried under mountains of curios.

Haitian sisal bags, baskets, and slippers, among the best in the Caribbean, are at La Perle des Antilles, and at the Iron Market. Caroline Acao, in Port-au-Prince, makes leather sandals to order for \$3-\$5 the pair.

At Georges Déslandes', on the Rue du Peuple, you can pick out a natural-toned mahogany salad bowl of any di-

mension with fork, spoon, and small salad bowls to match (\$5-\$25). If you bring designs or photos of modern furniture, Déslandes will make it for you in mahogany at very reasonable prices—and ship it home for you.

Also in Port-au-Prince: Haiti's finest fabric is probably the native hand-woven wool produced by René Armand and sold as rugs and for women's coats and skirts by La Belle Créole. Nanotte's, at 85 Chemin des Dalles, is Haiti's first embroidery works. On Bois Verna, Camille, the top French dressmaker in the capital, copies original Paris clothes from illustrations in French fashion magazines for a few dollars. Madame Gonzales, near the Fire Engine House on the Grand' Rue, makes excellent dresses from your own designs (\$4 and up); she also makes the famous blue-and-white denim *varèse moun morne*, a Haitian pull-over jacket with decorative stitching. Galerie des Arts d'Haiti on Rue Dantès Destouches has Lorraine Dora's dresses and tunics, hand-painted on local "Siam" fabrics which resemble shantung.

Rhum Barbancourt (3-star, \$1 a bottle; cognac-like 5-star, \$2) is world-famous and not available outside Haiti. Marcos Talamas' on the Grand' Rue is a good place to buy your departing quota of a gallon duty-free.

C is for Cap Haïtien, Haiti's second city, a "must" if you are in the country for as long as a week. It can be reached by plane (\$8, one hour, leaving weekdays 2 P.M.) or by rented car on a fine new road that passes through St. Marc and Gonaïves and some impressive mountains (6-8 hours).

Surrounded by the rich Plaine du Nord, Le Cap, or "The Cape," as it is called, was the capital of Saint-Domingue, France's fabulous sugar colony in the Eighteenth Century. It was also the capital of Henry Christophe's empire during the second decade of the Nineteenth Century, and is the staging point for trips to the two most awe-inspiring architectural monuments in the West Indies—the golden ruins of Sans Souci palace and the menacing Citadelle La Ferrière on a mountain peak behind them.

Fascinating and beautiful in its own right, Cap Haïtien has houses painted burnt umber, shell-pink, and robin's-egg blue in a thousand combinations, all built either out of ruins, beside ruins, or on ruins. Hibiscus, orchids, and night-blooming cereus guard the fissures. The bricks weather to terra cotta, matching the semicircular tiles of the roofs, once happily imported from France as ballast for the empty sugar ships. There's a lovely white-sand beach at Du Croix, fifteen minutes by taxi from the Cape's two fine hotels, the Mont Joli and the Roi Christophe. The ruins of Fort Picolet, where Pauline Bonaparte Leclerc held court while her husband was dying of yellow fever, are within walking distance of the town.

D is for "Don'ts." Don't come to Haiti looking for golf, surf-bathing, and many white-sand beaches, which are easily found in San Juan or Montego Bay. Don't expect primitive markets and rites to be "clean." Don't take pictures in the Iron Market, or close-ups of head-laden market women without asking permission (a *gourde* is a fair price). And don't wear shorts or slacks in the street.

E is for the *Élite*, that fraction of the Haitian population which does not work with its hands or engage in trade. Until a decade ago the Haitian *élite* was overwhelmingly light-skinned and proud of everything else that separated him from black Africa—his education and culture, his ability to read and speak French, his servants and his social *savoir-faire*. What Black Haiti thought of the old colour line is indicated in the Creole saying: "A rich Negro is a Mulatto but a poor Mulatto is a Negro."

Traditions die hard, but under the bustling presidencies of Dumarsais Estimé and General Paul Magloire (both *élite* but dark-skinned) educated Mulattoes no longer boast of their lightness. The Haitian hospitably opens his clubs, his home, and his heart to any foreigner who shows the slightest disposition to be friendly.

F is for Folklore. Spelt with a small "f," folklore includes everything from voodoo to Lenten street dancing (*Ra-Ra*), the paintings of DuFaut and Auguste, the fables of Bouqui and 'Ti Malice.

Spelt with a capital letter, Folklore includes the shows put on by the Troupe Nationale Folklorique at the Théâtre de Verduze (Tuesday, Thursday, and Sunday evenings), the dancing of Jean Léon Destiné, the singing of Emerante de Pradines, the novels of the brothers Marcelin, the handsome hotel murals of Dorcély and Antonio Joseph, the ash trays and *objets d'art* decorated with *vevers* (cabalistic signs made in voodoo), and the singing of the superbly trained Déjean Choir (Friday nights at the Ibo Lélé).

G is for *gourde*, the basic Haitian unit of money, exactly equivalent to 20c. Up to the \$20 bill, American currency is accepted everywhere in Haiti. A five-*gourdes* is orange, the size of our \$1 bill and its equivalent. The smallest coin, commonly called *cinq kob*, is worth a penny.

H is for Hotels and superior *pensions*, of which there are twenty-five in Port-au-Prince and Pétion-Ville. (Pétion-Ville, 1,500 feet above the murderous noonday heat of the shopping centre, is the capital's *élite* suburb, cool the year round.) At Ibo Lélé, Riviera, El Rancho, and Choucouné, Haiti's top luxury hotels, prices run from \$14-\$25 for single rooms American Plan; \$25-\$40 for double. Thorland, with prices in the same bracket, is noted for its tennis courts, clubby atmosphere and individual family bungalows; Villa Créole (\$10 single, \$18 double) for its fine architecture and Haitian cooking; Splendide and Sans Souci (\$12-\$25) for their tradition; Oloffson (\$8-\$14) for its Bohemian informality; and Beau Site (\$12-\$20) for its airiness and accessibility. All are equipped with swimming pools, and two newcomers in the city itself, Beau Rivage and Simbie, are completely air-conditioned. For those who want to live less expensively in a quiet, homey atmosphere, there is Pension Mon Rêve (\$5.50-\$13) on the Champ de Mars at the city's centre.

I is for Information. The English-language *Haiti Sun*, edited by Bernard Diederich, is the best source of local news as well as gossip about Haitians and Americans in Haiti.

J is for Jacmel, an adventure for those who don't mind roughing it a little. Jacmel is only 15 minutes from Port-au-Prince by plane (\$4), but the trip overland by rented car, although interesting, takes the better part of a day, because the road crosses and recrosses a shallow river bed almost a hundred times.

The village itself, tumbling to the turquoise Caribbean, is as lovely as an Italian hill town, with its iron-balconied town houses (built from coffee profits), roof gardens, and ramped alleys. The beach, ten miles from Jacmel along the coast at Carrefour Raymond, is the finest of the accessible ones in Haiti. But for a unique experience rent a horse and guide, take a picnic lunch and visit Bassin Bleu—three deep blue pools, each with its waterfall, one above the other in the lush mountain jungle and perfect for swimming.

There are two good *pensions* in Jacmel, the Craft and the Excelsior; a night at the latter is worth the whole trip. Its proprietors are the fierce-looking but easy-going Favard Denis and his wife—in Marine days, Favard was a proud (and mounted) sergeant in the Constabulary. Visitors who are startled at mealtime by the apparition of Favard and Madame at an adjoining table—not eating themselves, but watching closely every mouthful consumed—soon realize that it is solicitude alone that prompts this procedure, and Heaven help the cook who fails to garnish the wild pheasant with chives and lime, or the cornstarch with an ample topping of tomato conserve. Equally entrancing are Favard's rabbits in the kitchen, his doves in the pantry, his Frigidaire in the lobby, the bugler playing reveille at 6 A.M., and the mystery of Admiral Halsey's calling card on the bridal-suite door.

K is for Kenscoff, a fashionable summer resort 5,000 feet above and behind Port-au-Prince, always cool, the centre of Haiti's truck-farming and sweet pea fields. It is reached by a twisting (but paved) road that runs through Pétion-Ville. If you have time, turn off at Boutiliers where the restaurant "Le Perchoir" offers one of the world's great views—Port-au-Prince, 3,000 feet straight down; the Cul-de-Sac, and the Bay embracing mysterious Gonave Island thirty miles out. A hundred hairpin turns and ten thousand flaming poinsettias higher lies Kenscoff. But Kenscoff is not the end. The end is a thousand feet higher still, at a tiny village called Furcy, perched above ranges of mountains like craters of the moon.

L is for Language, of which there are two spoken in Haiti (neither one being English—that is confined pretty much to the hotels). French is the language of the well educated and of commerce, and is taught in the schools. Creole is the "language of childhood," spoken by everyone informally, and by the peasants exclusively. Based on ancient Norman dialects, moulded by African usage and inflection, Creole has lately found favour with the local poets. But the essence of this delightful patois-without-articles is found in the thousands of class-conscious folk proverbs: *Lo mapou tombe, cabrit mangé feuille li*. When the (giant) Mapou falls, (Continued on page 180)

Travel news—
by British transport



Waiting to disembark at resorts, warm cities, and, after a month or so, cities everywhere: a plane-load of costumes—handsomely freighted in a B.O.A.C. Stratocruiser. (The ring-twice bell boy—another British arrival—is Mr. John Hewer, dressed as he comes on stage in *The Boy Friend*.) *Facing page, left:* A travel costume in grey-and-navy-blue British woollen tweed: the neat jacket (\$45) with a slim skirt (\$23) by H. & E. Shapiro. The wing-collared blouse: blue silk broadcloth. By Adelaar, \$11. *Facing page, right:* A travel costume of sapphire-blue Tootal Tebilized linen: a skirt (\$12) and jacket (\$25) by H. & E. Shapiro. The plaid blouse, by Ship 'n Shore, \$3. *Below, left:* An all-spring, any-city costume: coat and skirt of British woollen tweed with a bowed shirt (and a coat lining) of Pima cotton. By Vera Maxwell, \$185. *Below, right:* A black dress of Tootal Tebilized linen with a heavy white cardigan. Costume by David Crystal, \$50. Madcaps hat. *Everything* at Altman; all but hats and blouses at J. P. Allen; I. Magnin, and stores on page 176.

RUTLEDGE



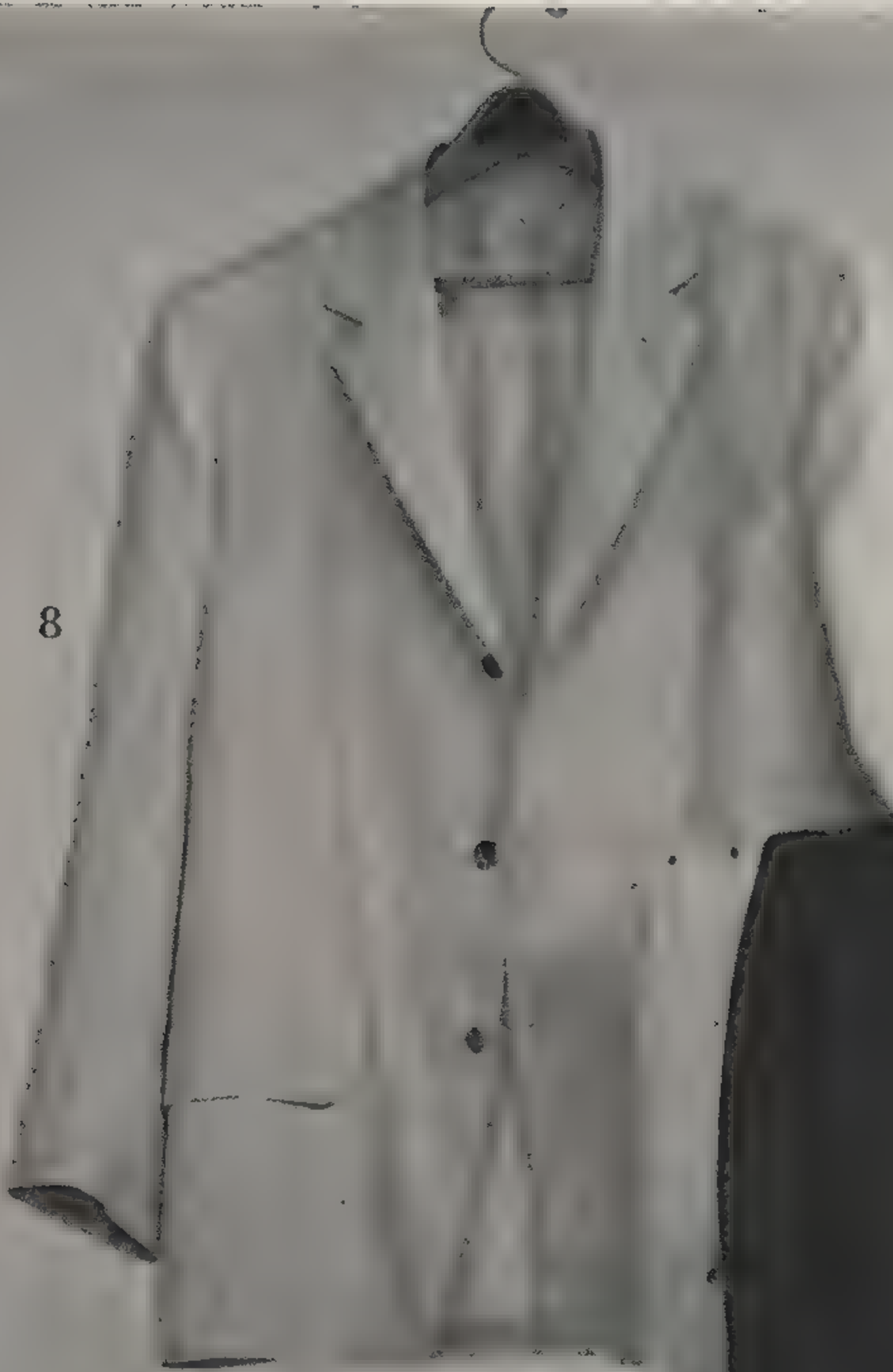
Air mail from Britain—for men

The B.O.A.C. planes arriving in New York nowadays: flying Bond Streets, full of crate after crate of English and Scottish staples for well-dressed American men.

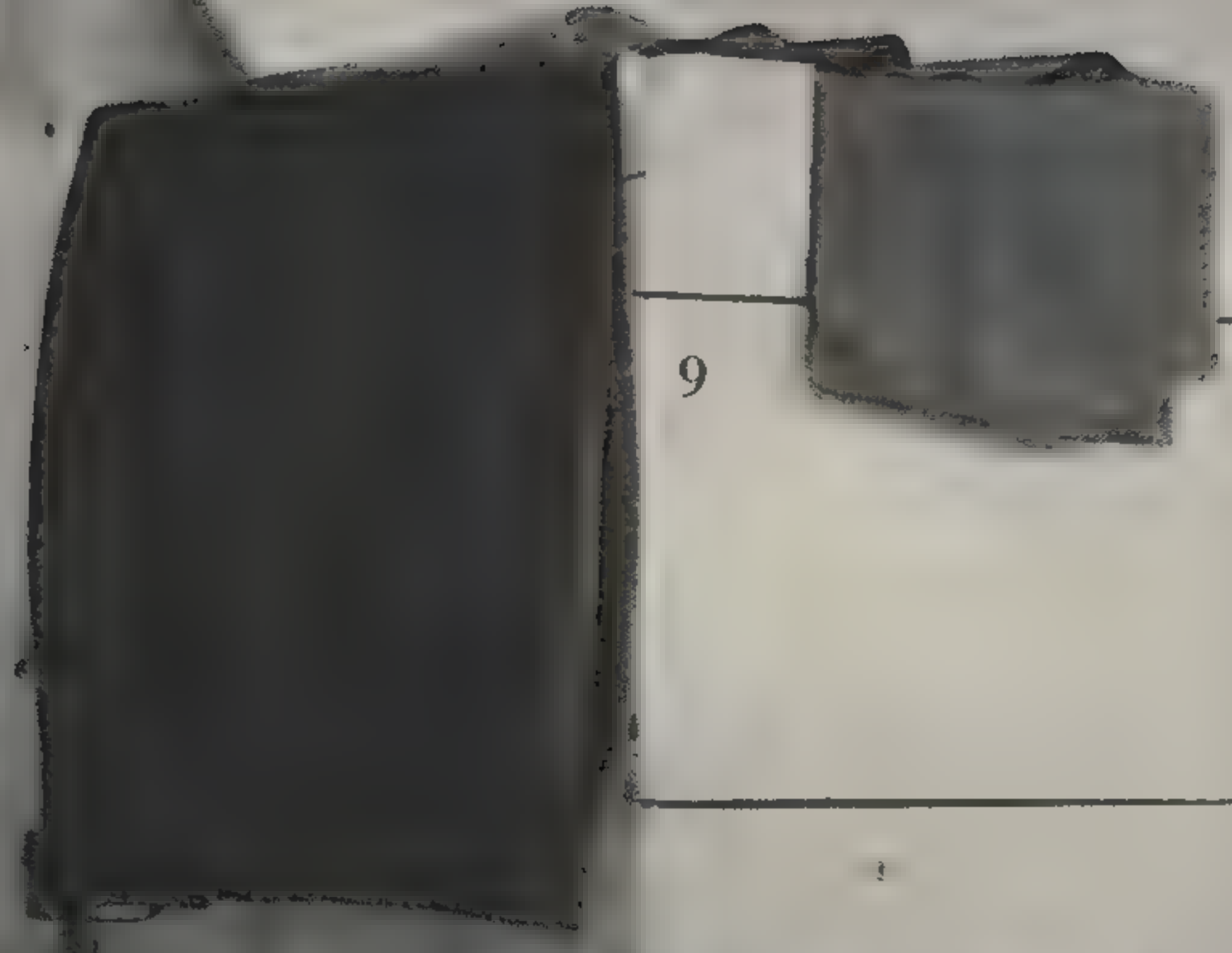
1. All-weather coat of dark tan wool gabardine with a fly front, raglan shoulders. By Macintosh, \$65. From Abercrombie & Fitch.
 2. Tan elkskin—the super-gabardine so much seen in Bermuda. A British woollen, from Hunt & Winterbotham. A suit of this, \$165, to order; Lord & Taylor.
 3. Worsted Shetland, black-brown. A British woollen, from Hunt & Winterbotham. A suit of this, \$165, to order; Lord & Taylor.
 4. A floating wooden bath-bowl, a cake of Yardley English lavender soap, a bathing brush—packaged for men, \$10*. Bloomingdale's.
 5. The famous Lock hat: snap-brim felt. \$20. Brooks Brothers.
 6. Wool challis tie, by Welch Margetson. \$2.50. Paul Stuart.
 7. Attaché case; golden cowhide, inner file. By Finnigans of Bond Street. \$55 tax inc. Tripler.
 8. Warm-weather sack coat: yellow Tebilized Tootal linen. By Southwick, \$42. At Paul Stuart.
 9. One of the greatest British exports of all time: Daks slacks, in grey flannel. \$32.50. Tripler.
 10. Ribbed camel wool socks. \$4. By Allen Solly. Brooks Brothers.
 11. A sports coat of Ballantyne's cashmere-and-wool, tailored here by Lebow. \$95. Lord & Taylor.
 12. Natural cashmere cardigan—all cashmere. \$45. By J. & D. McGeorge. Wanamaker's, Phila.
 13. Brown calfskin bluchers, \$18. British Brevitt shoe, at Altman.
- All: also at stores on page 176.*

*PLUS TAX

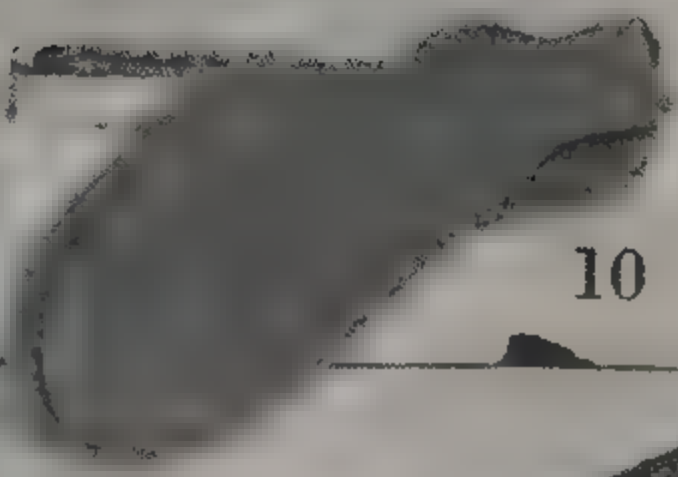




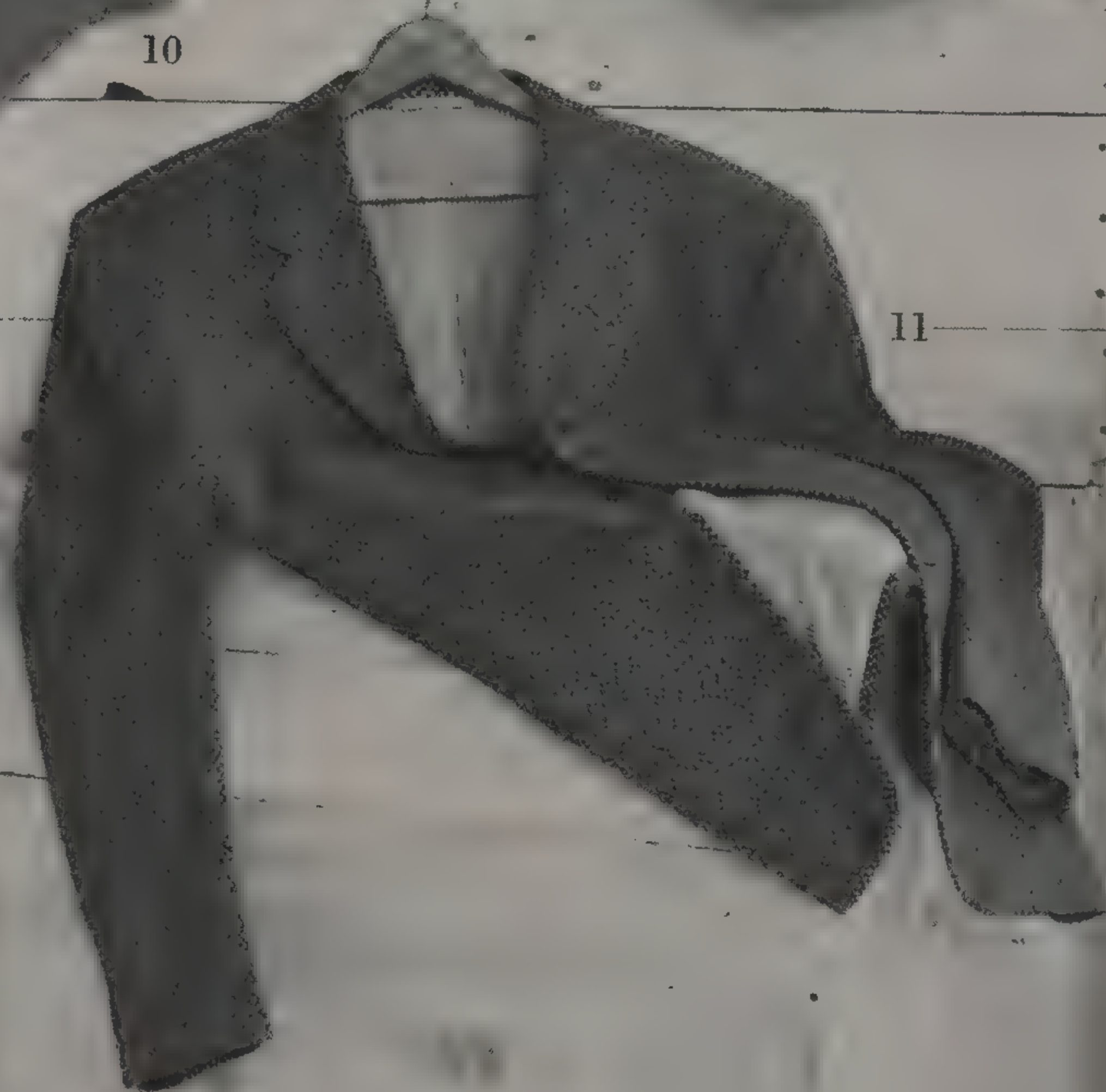
8



9



10




11



12



13




Bathing suits: one in new blue-streak blue

Almost a 1955 fashion-certainty: that at least one bathing suit in every smart bathing-suit wardrobe will be blue—now that there's a blue this deep yet this vivid, this becoming, this new. Right, blue-streak blue acetate-and-Lastex laced with nylon velvet—a bloomer-leg bathing suit by Cole of California in a Rosenstein fabric. \$17. Saks Fifth Ave.; L. S. Ayres; Neiman-Marcus.

Blue-streak shoe: a sailcloth espadrille by Kedettes, \$5. Burdine's.

Long-bodied and in blue-streak blue: an acetate-and-Lastex maillot, \$17; hooded beach coat, blue-streaked, in Hope Skillman cotton, \$15. Both, by Cole of California. Saks Fifth Ave.; L. S. Ayres; Neiman-Marcus.

The blue that blue-streak blue is based on: blue-lens sunglasses. \$15, at H. L. Purdy.



One
is
certainly
red

A sea-going, lipstick red.
Explanation? This is a this-year
swimming suit, dyed to match
a many-year favourite
for lips and nails:
Revlon's emphatically and
truly named "Certainly Red."
The suit, by Jantzen, of a
Warshaw acetate-and-Lastex
fabric, \$15. At Bonwit Teller;
Famous-Barr; D. H. Holmes;
and stores listed on page 179.

Sunglasses to filter out glare;
let colours (like red!) filter in—
accurately. By Ray-Ban. \$10 at Bonwit Teller.

Life-size view of the red
that started it all:
Revlon's "Certainly Red"
lipstick and nail enamel.



Spring staples 1955 changes

Here, the grey flannel suit and the go-everywhere coat (to Europe, first class, or to the local self-help market), both marked with fashion and 1955 changes. *Facing page:* Mark the creamy colour, the all-of-a-colour look. It's spring-minded, and it's becoming. The coat, by Seymour Fox in Anglo wool tweed, \$125. Bonwit Teller; Wanamaker's, Phila.; Best's Apparel. 1955 change: the down-swept turban, in creamy silk shantung. By Sally V. Wear-Right gloves. Evans bag. All, at Bonwit Teller. Her lipstick: Jacquet's "Hollyhock."

This page: Mark the longer jacket, the following-but-not-clutching line at the hip. Blouse and lining, both tie silk. By Harry Frechtel of Mayflower flannel; about \$155. Lord & Taylor; Montaldo's; Frost Bros. Hat by Irene of New York.





In resort climates: creamy prettiness

The clothes here: to wear immediately at most of the resorts, many of America's southerly cities—give or take a few furs. Their fashion: good lines—long body-line, shirtwaist line—in a rich cream-colour scheme (here all palest rayon) worn with touches of white satin.

Left, above: An all-day shirtwaist dress—add furs or jacket according to climate. By Lorch of pale oatmeal-coloured rayon, \$30. At Best's. The cloche of beige satin, by Madcaps, and the dotted linen bag by Josef: also at Best's.

Left, below: A narrow dress that breaks into pleats at the knee. By Nardis of Dallas in a Crown fabric (creamy, pale rayon-and-silk), \$25. At Best's. White satin beret by Madcaps; pale calfskin bag by Coronet, both also at Best's.

Right, above: The long slender body line belling to a full skirt. By Julie Clarke, Jr., of a pale beige rayon-and-silk. In junior sizes, \$30. At Rosette Pennington. The beige toyo cloche by Madcaps (we added the satin scarf).

Right, below: For little dinners in warm climates: this long-line dress with unpressed pleats. By Justin McCarty, of rayon-and-silk in a pale honey-colour, \$18. Henri Bendel; Frederick & Nelson.

All dresses, also at Neiman-Marcus.



LEOMBRUNO-BODI



In
resort climates:
printed skirts,
bare tops

Resort news, printed in black and white: all-round skirts to wear, as here, for late balmy afternoons. The costumes: cotton skirts (printed very like the New York puzzle craze "Tangle Towns"), worn here with little black cotton bodices, black gloves, and huge apple-of-his-eye hats. And this kind of printed skirt could now lead an active evenings-at-home life, worn with pearls, white shirts and/or black cashmere sweaters. Other possibilities? The summer that's on its way will be full of them. *On both pages:* The skirts of Signature cotton print, about \$15 each; the blouses, about \$8 each. All by Tween Jane. At Best's; Joseph Magnin. Madcaps hats, Grandoe cotton gloves: Best's.







Change—via the Orient

First news here—and it's in the first three costumes—classic Japanese Yucata cotton, always in navy-blue and white, to wear at home, around the resorts. *Left:* Sheath dress for dinner-at-home (or at the beach). Yucata cotton; red cummerbund. Made in Hong Kong for Dynasty. About \$20, at Lord & Taylor. *Right:* Wrap-around kimono that winds up as a pair of houseboy pants. This, Yucata cotton, by Dynasty. \$17, at Lord & Taylor; L. S. Ayres; Neiman-Marcus.



Left: Mandarin jacket and houseboy pants to wear at the beach, for dinner at home . . . or, since they're made of the wonderfully washable Yucata cotton, as sleeping pyjamas. These, by Dynasty, about \$17. At Lord & Taylor. *Right:* Change here—into silk pongee with a flowery gilt overlay. Easy but completely narrow banker's coat brought home to wear with gold jewellery, sandals as bare as these. By Shaheen, about \$35. Halle Bros.

Mary Suzuki





JACQUES HEIM

VOGUE PATTERN 1287

Paris changes—relayed by Vogue Patterns

Here, for spring: two wardrobe changes made in Paris and ready in America, on pattern paper. In these two new Vogue Patterns (and several others newly copied from Paris) is the on-paper thinking behind the Paris collections—now to be followed up on any well-managed sewing table. *Left:* By Schiaparelli, a coat-dress with a five-yard deepness of pleating. Here heavy silk, it will be highly applicable, in a couple of months, to linen, or shantung. Vogue Pattern 1289. *Above:* By Heim, this late-day (and, most probably, spring-day) costume of coat and dress. Note: new bodice line—wrapped and seemingly tied. The costume here: dotted satin. Vogue Pattern 1287. *For the back views, sizes, and fabric yardages required to make up these two patterns, see page 182.*

SCHIAPARELLI
VOGUE PATTERN 1289

Fashion:
where it's warmer





PHOTOGRAPHED BY COFFIN AT THE JAPANESE HOUSE AT THE MUSEUM OF MODERN ART



These are clothes for now—for at least one-fourth of the United States (the southernmost fourth) and for all of a warm island like Sicily or Jamaica. The fashion report here: sunniness everywhere—in colours of tropical intensity, in stepped-up pastels. Breezes—or at any rate much rustling and whooshing from yards of printed silk. And our fashion weather report will go on record with a long-range prediction: these clothes will acclimatize nicely to summer suns, anywhere.

Above, left: A low-waisted sheath dress of orange Moygashel linen with a stripe-lined linen jacket. By Spectator Ltd., about \$100. At Saks Fifth Avenue.

Above, centre: Late-day dress for resorts now, the city later. By Addie Masters, \$70. Turquoise silk surah by José Martin. Bergdorf Goodman; Montaldo's.

Above, right: This whiteness—almost a titanium whiteness—is all a linen luncheon dress. By Pat Premo, about \$60. Bergdorf Goodman; I. Magnin.

Below, far left: White Moygashel linen dress by Charles Cooper, about \$60. Saks Fifth Ave.; Neiman-Marcus.

Below, centre: A costume—pink blouse, pewter-grey skirt—for warm cities now and later. Both of Blackstaff Irish gossamer linen by Nadler. The skirt, \$30; blouse, \$15. Rosette Pennington; Frederick & Nelson.

Below, right: A veranda dress of black and yellow cotton by Everfast, made crease-resistant by Everglaze. By Alex Colman, \$18. Bloomingdale's; L. S. Ayres.



More fashion: where it's warmer

Above, left: The climate considered here and now: resort climate (with forethought about late-spring evenings anywhere). The dress: natural-coloured silk pongee dotted with *ombré*-brown geometry, cut with a long torso line and a breezy full skirt. By Tabak of California, \$30. Bloomingdale's; Bullock's, Los Angeles. *Below, left:* One of the year's prettiest dinner dresses (of the not-too-dressed-up ilk). It's made of pink cotton chambray arranged with flowers—pink and red embroidered roses. By Marjorie Michael of a Hope Skillman fabric, \$70. At Gunther Jaeckel; Frost Bros. *Directly below:* For any clement climate: this sheath dress of natural-coloured linen embroidered with orange dots. By De De Johnson of a Moygashel linen, \$40. Bonwit Teller; Frederick & Nelson. The wrap: a sweater.



In these 3-hour danger periods YOUR SKIN *"DIES"* A LITTLE

There are 1- to 3-hour periods each day, doctors say, when your skin is open to serious trouble—stretched pores . . . coarsened texture . . . cracking and "shriveling." These periods of skin "un-balance" are

right after you wash your face. In washing away dirt, you also remove natural skin protectors. Nature takes 1 to 3 hours to restore these vital protectors. Meanwhile, your skin "*dies*" a little . . .

Read how great beauties of the social world prevent the damaging effects of skin "un-balance"

After each washing— *"re-balance"* your skin

Whether you're in your teens or your forties, you can notice these little warnings of skin "un-balance" after washing

- flakiness . . . a blotchy look
- your skin "burns" . . . feels stretched tight

Should you *stop* washing your face? Skin doctors say: "Wash your face, *of course*, but after each washing, '*re-balance*' your skin instantly . . ."

No woman can ignore this vital after-washing skin care with the excuse: "Just too busy" or "It's too late for results to show." A Pond's Cold Creaming will take *far* less time than washing your face—and the happy results *will show!*

60 times faster than Nature

Light, swift-acting—Pond's Cold Cream "*re-balances*" your skin in one minute—at least 60 times faster than Nature does. It combats dryness, shriveling. Keeps pore-openings clear. Keeps skin texture fine and smooth.

And always—a deep clearing at bedtime

Besides "*re-balancing*" after each washing, your skin needs a thorough clearing at night. A deep Pond's Cold Creaming dislodges water-resistant dirt from the pores. Keeps your skin looking fresh, young, vibrant.

Start this complete beauty care with Pond's Cold Cream today. You'll be astonished at how quickly you have a *noticeably* lovelier complexion!



The world's most famous beauty formula—never duplicated, never equaled. Get a large jar very soon. More women use and love Pond's Cold Cream than any face cream ever made.



Romaine, Marchioness of Milford Haven

This lovely Marchioness, photographed in her charming Park Avenue apartment, is noted for her exquisite complexion. She says: "It's now second nature to reach for Pond's after each washing. And I *never* miss a good, *deep* cleansing with Pond's at bedtime."

The 1955 costume: British atmosphere

KAREN RADKAI



Complete in one costume, a summary of the news reported in *Vogue's* issue of fashion changes. Here's the longer new jacket, the easier new dress that curves the body but doesn't clench it; and both are the product of a fashion-alliance that's firmer this year than ever—the alliance between British woollens and American design. Costume by Larry Aldrich, in imported oatmeal-beige woollen striated with white; about \$155. Saks Fifth Ave.; Filene's; Woolf Brothers. Hat, pleated white organdie: Irene of N. Y. *Above:* Another British note in the American fashion-atmosphere—"Bond Street," by Yardley, in the long-bodied bottle. It's a beautifully cultivated blending of roses and jasmine—the hothouse varieties of same: it's designed for city, not "county," tweeds.



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... try before you buy

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S

pring fabrics— reflecting colour changes

(Continued from pages 106-107)

On the left-hand page (page 106):

1. Rosy red Everglaze cotton surah by Wm. Simpson. 2. Rosy Dynel fleece by Draper. 3. Orlon-and-wool Thal-spun suiting by Alamac. 4. Tebilized red cotton made of Aberfoyle yarn by Herbert Meyer. 5. Cashmere coating, mothproofed with Mitin, by Eini-ger. 6. Pink cotton corduroy by Mer-rimack. 7. Shrimp-pink wool-and-rabbit's hair coating by Forst-mann. 8. Pink wool basket-weave coating by Anglo. 9. Pale-shrimp silk by William Rose. 10. Pineapple wool fleece by Warren of Staf-ford. 11. Coin dots on gold cotton twill by Domenico Orsi. 12. Spun gold: slubbed rayon by Ever-fast. 13. Wool-and-worsted suiting by Folkard & Lawrence. 14. Beige silk suiting by William Skinner. 15. Silk tussore suiting by Couture-José Mar-tin. 16. Sheer wool suiting by Le-sur. 17. Irish linen by McBratney. 18. M. & W. Thomas cotton-and-silk.

On the right-hand page (page 107):

A range of mauves, mulberries, bright-blues. 1. Grape-colour suiting of Avisco rayon and cotton by Fuller Fabrics. 2. Raspberry wool suiting by Mayflower. 3. Disciplined cotton damask by Bates. 4. Worsted gabar-dine suiting by Miron. 5. Purple cotton corduroy by Juilliard. 6. Pal-est lilac Orlon-and-wool by Kan-mak. 7. Tebilized mauve cotton of Aberfoyle yarn by Herbert Meyer. 8. Mauve-pink silk shantung by Ital-mode-Costa Fabrics. 9. Pink cotton by Galey & Lord. 10. Striped cotton by Crown Soap 'n' Water Fabrics. 11. Blue cotton jacquard by ABC. 12. Wool-and-linen suiting by Bota-ny. 13. Cotton faille by Hope Skill-man. 14. Worsted jersey by Jasco. 15. Bright blue wool gabardine suit-ing by Forstmann. 16. Textured navy-blue rayon suiting by Burlington. 17. Navy-blue wool shantung (sheer, very light in weight) by Bellaine.

NEWS BY BRITISH AIR MAIL

Many of the fashions shown on pages 154-155 may be found at the shops listed below

Albany, N. Y. Flah & Co., Inc.
Asbury Park, N. J. Steinbach Company
Atlanta, Ga. J. P. Allen
Beverly Hills, Calif. I. Magnin & Co.
Birmingham, Ala. Kessler's
Bloomington, Ill. Paul Anderson Inc.
Columbia, S. C. Tapp's
Corsicana, Tex. J. M. Dyer Co.
Dayton, Ohio. Billy Lewis, Inc.
Decatur, Ill. Semmel's
Enid, Okla. Newman's
Fresno, Calif. Bruckner's
Johnstown, Pa. Brett's, Inc.
Kansas City, Mo. Woolf Brothers
La Jolla, Calif. I. Magnin & Co.
Los Angeles, Calif. I. Magnin & Co.
Memphis, Tenn. The John Gerber Company
Michigan City, Ind. Ohming's
Milwaukee, Wis. T. A. Chapman Co.
Modesto, Calif. The Brown House
Muskogee, Okla. Susman's

Oakland, Calif. I. Magnin & Co.
Pasadena, Calif. I. Magnin & Co.
Pomona, Calif. Orange Belt Emporium
Sacramento, Calif. I. Magnin & Co.
Salt Lake City, Utah. Makoff
San Francisco, Calif. I. Magnin & Co.
Santa Barbara, Calif. I. Magnin & Co.
Savannah, Ga. Town and Country
Seattle, Wash. I. Magnin & Co.
South Bend, Ind. Frances Shop
St. Joseph, Mo. Townsend & Wall Co.
St. Louis, Mo. Stix, Baer & Fuller
St. Paul, Minn. Frank Murphy
Stockton, Calif. The Brown House
Syracuse, N. Y. Flah & Co., Inc.
Temple, Tex. J. M. Dyer Co.
Tulsa, Okla. Seidenbach's, Inc.
Washington, D. C. Woodward & Lothrop
Waukegan, Ill. Hein's
Wichita, Kansas Woolf Brothers
Anchorage, Alaska Jerry's Custom Shop

Many of the British ideas on the men's pages (pages 156-157) can also be found at the following shops.

Albany, N. Y. W. E. Walsh & Sons
Amherst, Mass. House of Walsh
Andover, Mass. The Andover Shop
Atlanta, Ga. Rich's Inc.
Beverly Hills, Calif. Jerry Rothschild
Boston, Mass. Wm. Filene's Sons Company
Buffalo, N. Y. Peller & Mure
Carmel, Calif. Robert Kirk Ltd.
Chicago, Ill. Capper & Capper
Colorado Springs, Colo. MacNeil & Moore
Concord, N. H. David Heller Co.
Detroit, Mich. Capper & Capper
East Orange, N. J. Donald Bunce Co.
Fort Lauderdale, Fla. Maus & Hoffman
Greenwich, Conn. Van Driver Inc.
Hanover, N. H. James Campion, Inc.
Houston, Tex. Norton Ditto Co.
Kansas City, Mo. Jack Henry
Madison, Wis. MacNeil & Moore
Milwaukee, Wis. MacNeil & Moore

Minneapolis, Minn. Hubert W. White
New Bedford, Mass. Marty Sullivan
New Haven, Conn. White, Inc.
Philadelphia, Pa. John Wanamaker
Providence, R. I. Hillhouse Ltd.
Richmond, Va. Berry Burk & Co., Inc.
St. Louis, Mo. Stix, Baer & Fuller
St. Paul, Minn. Hubert W. White
Sacramento, Calif. Robert Kirk Ltd.
Salt Lake City, Utah
Maurice Anderson Men's Shop
San Francisco, Calif. Bullock & Jones
Santa Barbara, Calif. Tweeds & Weeds
Seattle, Wash. Littler
Syracuse, N. Y. Hotel Syracuse Men's Shop
Tulsa, Okla. Streets
Washington, D. C. Lewis & Thos. Saltz
Williamstown, Mass. House of Walsh
Wilmington, Delaware John Wanamaker
Wynnewood, Pa. John Wanamaker



Act one, scene 3 from the new musical hit, "FANNY"*

Cesar (Ezio Pinza) in his waterfront cafe in Marseilles, makes one last effort to teach his son Marius (William Tabbert) how to make a Vermouth Cassis:

CESAR

(Firmly)

Now!

(He arranges the bottles, the glasses and the soda water on the bar. He suits his actions to his words)

One *medium* third vermouth.

(He pours with the precision of a master chemist and twists the bottle to avoid the last drop rolling down the side)

And twist the bottle to trap the last drop. You leave your bottles as sticky as fly-paper!

(He pushes the drop in with the cork, then puts the bottle down carefully and picks up the cassis bottle)

Clear?

MARIUS

(Nervous)

Yes, very clear, Father.

CESAR

Now, man-to-man — one *small* third cassis —

(Then giving Marius a look)
— and trap!

(He picks up the seltzer bottle)
Two *large* thirds . . . bubbles.

MARIUS

That makes four thirds.

CESAR

It depends on the —

(Catches himself shouting, puts his hand on Marius' shoulder and smiles as one adult to another)
— it depends on the size of the thirds!

STAGE NOTE:

The carved mahogany bar in this scene is the real thing, discovered in Marseilles by the Joshua Logans.

Just as authentic is the bottle of Cinzano Vermouth which Cesar flour-

ishes so eloquently. (Cinzano means vermouth on the Continent.)

Cinzano belongs here, too, in well-appointed homes as well as cafes. It makes a perfect Vermouth Cassis, regardless of the size of your thirds. It's worth your while *as is*, or on-the-rocks. And it really *makes* your cocktails.

Cinzano French Dry Vermouth — light, smooth, very dry — is imported from the heart of the French wine country, where grapes are cultivated especially for dry vermouth.

Cinzano Italian Red Vermouth, ruddy, and rich in taste, comes from the grapevine-covered hills of Santa Vittoria d'Alba, in Italy, where it's made according to the original formula dating back to 1816.

A toast to "Fanny" with Cinzano!

*Adapted from the Marcel Pagnol trilogy by S. N. Behrman and Joshua Logan. Music and Lyrics by Harold Rome. Produced by David Merrick and Mr. Logan at the Majestic Theatre, New York City.



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Here are a few of the great stores, from coast-to-coast, that feature the Tiffany uniform:

BURDINE'S Inc. Miami—Miami Beach
Ft. Lauderdale—West Palm Beach,
all in Florida
FOLEY BROS. Houston, Texas

HUTZLER BROS. Baltimore, Md.
JOSEPH HORNE CO. Pittsburgh, Pa.
THE JOHN SHILLITO CO. Cincinnati, Ohio
TITCHER-GOETTINGER CO. Dallas, Texas

GIACOMETTI

(Continued from page 151)

smile of a great artist who alone can afford to make fun of the creative act.

"Why does one paint or sculpt? No one knows what the motor is. No one decides 'I am going to do sculpture or I am going to do painting.' One just does it.

"One does things through mania, through obsession, through a need more automatic that escapes the understanding."

As Giacometti talked, he worked on a clay torso and head. It seemed to take on the shape of the many portraits he has done of his brother Diego, as though his brother's head were an ever-present form in his mind. As usual, he worked on doubtfully, complainingly, as if unable to predict the result of his work. He suddenly stopped and said with despair: "It looks like an object—a dead object."

There is a destructive quality in Giacometti. Intensely proud, he has a high concept of his mission. He is never satisfied with what he does. He smashes it and discards it; little of his work is worthy of his ideal. He draws incessantly. Obsessed with line, he is also obsessed with jotting down and capturing images wherever and whenever he can. In the corners of his studios lie many portfolios of paper on which he draws with charcoal, pencil, oil, ink, any medium. His walls are covered with drawings, his sketchbooks full.

The drawings of sculptors or painter-sculptors have always captured form more readily than the drawings of pure painters; the stronger the draftsmanship, the greater the preoccupation with form and its materialization, sculpture. For the sculpture of painters seems a search for a greater permanency as though the solidity of matter outlasts the impermanence of fleeting colour, opposing the definite and the durable to the indefinite and the evanescent.

Giacometti said, "I've been 50,000 times to the Louvre. I have copied everything in drawing, trying to understand. Art is more what one sees than what one reads."

Everything is done to maintain a state of trance in Giacometti's life. Nothing is allowed to interrupt, to break the continuity of this man's creativeness. The walls of his studio are continuous with the grey cement of his floor; the floor merges with the cement of the courtyard which merges with the floor of his one-room apartment. The continuity, the link between his studio and his apartment is the same cement, the stone of this sculptor's life. The walls of his bedroom carry drawings and the cracked paint on the cupboards reminds one of damaged frescoes. In this one room there is a bed with no back, just a mattress with an eider-down and two pillows and white sheets. A painted, ordinary chair, the paint all cracked on its rounded bent back, serves as a bed table. On it are three or four torn books of poems:

Apollinaire's *Alcools* and the poetry of Rimbaud. Like Matisse, Braque, Picasso, Giacometti is a great reader of poetry. But unlike many artists, he reads innumerable newspapers.

Behind the bed are an old wireless set, a small lamp, a large, badly-painted closet. Next to two jars of Instant Coffee stand empty jars of yogurt—the nourishment of many thinkers and artists. Diagonally across one corner of the room hangs a string on which clothes and kitchen towels are drying. Under the window, a sink, a small two-plate burner, a basin, a pitcher of flowers. Just as Braque has a small area of colours and flowers in his monochromatic world, so Giacometti in his brooding world has a small area of joyful happiness brought in by his wife—the small bouquet that she places in their sad, grim bedroom is that spark of emotional relief. Without it this room would seem unbearable.

Giacometti's wife, Annette, is about five feet four, like a slender girl of fourteen. They have been married since 1949. She has the naïve and innocent expression of a child; her hair is pale brown, parted in the middle. This girl-wife seems made to be the companion who does not distract the artist from his work. She always says the formal "*vous*" to Giacometti. Smiling often, she laughs with a girl's laughter. She is not fourteen, she is much older, but her youth, her beauty, a poetic quality of mood are a contrast to Giacometti's sombre brooding. She dresses simply—a grey skirt with a blouse. She comes in to say that she saw some pretty shoes or that she would like to have this dress and he says "yes," or she brings him whatever she has bought to ask him if he likes it. He sometimes teases her, and when he smiles it seems as though it is hard in his impassive face for his mouth to move quickly. With her angelic child's face she breaks into large laughter, showing her small and happily spaced teeth. Then the wrinkles, the two deep furrows in Giacometti's face crease even deeper; his mouth stretches in horizontal tension and he beams like a mountaineer enjoying a good joke.

He is a man possessed. Time has no meaning in his everyday life; he eats and sleeps whenever he feels like it. There is no definite time for any activity, only time to create when he feels that he has something to say. Giacometti's lack of time-consciousness is part of his method of work; he creates best at night. He has been known to work through forty-eight hours without sleep or meals. He believes that he does his best work after hours and hours of work, when he is so tired that his intelligence has lost control. This is a familiar sensation to many artists, this extraordinary state of trance that can only be obtained through fatigue, extreme physical fatigue. In this sense the creative effort of the artist is close to

(Continued on page 179)

GIACOMETTI

(Continued from page 178)

self-destruction. Then, exhausted, Giacometti lies on his bed and says: "I don't know. What am I going to do? The work is not coming as it should. I will soon have to look for another *métier* if it goes on like this." To get away from his self-torture, Giacometti often visits his mother in southern Switzerland, near the Italian border. (His father was a famous Swiss Impressionist painter who had studied with Bouguereau.) There, for several weeks or months, in a small village, he stays immersed in nature. He sketches endlessly—his mother, mountains, trees, fruit, flowers.

It is strange that this man, already famous, one of the great sculptors and painters of our day, a man who has great exhibitions and whose work is published in every art magazine in the world, lives the way he does. This apparent misery is not materially necessary, but perhaps there is a superstitious need to prolong the mood of his creative inspiration. Looking at his small, crowded studio, Giacometti said: "I've never had the time to move. The more I work the bigger this studio seems."

To move suddenly to better quarters might cut the thread, alter the radioactivity of the surroundings

that have produced so many masterpieces. The plaster, the cement, the stone, the dust, the metals that surround him and out of which he fashions his work are the substance of the earth itself. In this subterranean lava-like current, his creations are born with the patina of the ages.

Here Giacometti has found his own world, a world of stone, a world of dust—everything is dust. This dust is the substance out of which God fashioned the universe and out of which Giacometti fashions his own universe. The bottles of turpentine stand like figures struck and covered with dust, playing on the mind of the artist. To destroy this, to move a bottle, to clean up the studio, might be sacrilege.

Cézanne, the tormented genius, toward the end of his life expressed the anguish of the truly creative artist. "I have not realized," he wrote. Giacometti, a truly creative artist of our day, obsessed with the pursuit of the ideal, the highest purpose of art, says with humility and faith, "I have always failed . . . but I am sure one can realize that for which one strives! . . . Oh, to be able to say: 'That's it, I can not do more.'"

'CERTAINLY RED'

The following is a list of stores throughout the country where two or more of the Jantzen bathing suits and Revlon cosmetics on pages 132 and 159 can be found.

Akron, Ohio.....M. O'Neil Co.
Atlanta, Ga.....Rich's
Birmingham, Ala.....Burger-Phillips
Boston, Mass.....Bonwit Teller
Buffalo, N. Y.....
Adam, Meldrum & Anderson Co.
Charleston, W. Va.....The Diamond
Chicago, Ill.....Bonwit Teller
Cleveland, Ohio.....The Halle Bros. Co.
Columbus, Ohio.....The F. & R. Lazarus & Co.
Dallas, Tex.....Titcher-Goettinger Co.
Detroit, Mich.....Crowley, Milner Co.
Greenville, N. C.....Ivey's
Jacksonville, Fla.....Furchgott's
Kansas City, Mo.....Emery, Bird, Thayer
Memphis, Tenn.....B. Lowenstein & Bros., Inc.
Miami, Fla.....Burdine's
Minneapolis, Minn.....
L. S. Donaldson Company

Nashville, Tenn.....Cain-Sloan Co.
New Orleans, La.....D. H. Holmes Co., Ltd.
Norfolk, Va.....Rice's Fashion Corner, Inc.
Philadelphia, Pa.....Strawbridge & Clothier
Pittsburgh, Pa.....Joseph Horne Co.
Portland, Ore.....Meier & Frank Co.
Richmond, Va.....Thalhimer's
Roanoke, Va.....Smartwear-Irving Saks
Rochester, N. Y.....Sibley, Lindsay & Curr Co.
Salt Lake City, Utah.....Z. C. M. I.
San Antonio, Tex.....Joske's of Texas
Seattle, Wash.....The Bon Marché
Springfield, Mass.....Haynes & Co.
St. Louis, Mo.....Famous-Barr
Washington, D. C.....Woodward & Lothrop
Wichita, Kansas.....Innes
Honolulu, Hawaii.....The Liberty House



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Jeff Donnell, co-starring in Columbia's "Massacre Canyon"

Dandruff Blues Bow to Rinse

by KAY CANFIELD
Beauty Editor, Chicago AMERICAN

NOTHING IS MORE pesky or troublesome than a stubborn case of dandruff. Most of us find those nasty little flakes at one time or another on a dark dress or suit.

Up until now—trying to find a solution to that problem was next to impossible. But a recent development in the world of fungicides and germicides is making this affliction an inexcusable social offense.

A mild, clean-smelling lotion has just been introduced to control dandruff called Rinse Away. It's not a shampoo—it's not a sticky oil—it's just what the name implies, a rinse. It's simple and easy to use.

New Formula Helps Get Rid of Dandruff

by LYDIA LANE
Beauty Editor, Los Angeles TIMES

That scale called dandruff is something which must be kept away. One of the most modern ways of treating this is a new formula designed to be used after your shampoo...if you have scale, you'll enjoy this easy way of being free of it and you'll find your hair soft and manageable from this effective rinse.

Anti-Dandruff Rinse Leaves Scalp Refreshed

by RUTH MUGGLEBEE
Woman's Editor,
Boston Evening AMERICAN

Just rinse it away and all is a-right! It's as simple as that, nowadays, to solve that complex personal problem, dandruff, all too often on public showing. At the bottom of the simple-to-do set-up is a new green, but tried-and-true concentrate, yours to dilute and delight in...not a natural or permanent wave or dyed strand is adversely affected.

Beauty editors from coast-to-coast are raving about Rinse Away, the new anti-dandruff Rinse. Try it and you'll see why! \$1 for three months' supply.

At beauty shops and fine retailers including:

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Marshall Field & Co., Chicago
Halle Bros., Cleveland
F. & R. Lazarus, Columbus
Younker's, Des Moines
Bullock's, Los Angeles
Dayton Co., Minneapolis
D. H. Holmes, New Orleans
Scruggs-Vandervoort-Barney, St. Louis
The Emporium, San Francisco

If no store near you, write direct

SKAN LABORATORIES, INC.
1312-62 No. Fair Oaks
Pasadena 3, California



PRIMER ON HAITI

(Continued from page 153)

the (little) goat eats its leaves. *Ca Neg fait neg, Bon Dieu rit.* When Black hurts Black, God laughs. Or *Chien derriè chien; devant chien Monsieur Chien.* A dog is a dog except when you're facing him; then he's Mr. Dog.

M is for Music. Folk music is heard at its best in the voodoo ceremony, the *Ra-Ra* (Lenten) procession or the *coumbite* (a peasant work-gang that sings as it works to the accompaniment of a drum or a conch-shell). In the U. S., good Haitian records have been issued by Ethnic Folkways Library, Elektra, and RCA Victor. Available only in Haiti are the Belle Créole records of voodoo songs and meringues, the Haitian ballroom dances.

Somewhere in between Music and music stands (or squats) the disreputable 'Ti Roro, Haiti's incomparable drummer, an individualistic artist whose improvisations and variety of tone have become legendary. (He can usually be heard at one or another of the hotels.)

N is for Nature, which endowed Haiti with an abundance of edible fruits, fish, and fowl, then provided too many mouths to feed. Haiti is overpopulated, and undernourished. The trouble began when the benevolent Pétion divided up the plantations among the land-hungry ex-slaves. It accelerated when the French irrigations fell into disrepair after the Haitian Revolution of 1791, and the peasants began stripping the forests for firewood. Today, with almost all the trees gone, and the last thin layer of topsoil about to be washed away, Haiti's biggest problem is how to restore the soil. A step in that direction is the \$24,000,000 Artibonite dam now being built with U. S. aid; when it is completed a vast desert region will be planted to rice and beans.

O is for Occupation, the two decades when the U. S. Marines governed Haiti (from 1915-1934).

P is for Port-au-Prince, Haiti's capital, with its magnificent bayside esplanade, its necklace of wooded hills. You won't want to miss the great tempera murals in St.-Trinité Cathedral painted by Obin, Bigaud, Bazile, et al. in 1950-51, and the sculptured windows and choir screen of Jasmin Joseph. And, if you are interested in pre-Columbian Haiti, you might make an appointment with Kurt Fisher (at Fisher's Curio Shop) to visit his private collection.

Q is for Quinine, the common remedy for malaria but a drug you will not be likely to need in Haiti if you do not wander further than the towns already described in this primer. Dysentery is something else. For northern visitors to the tropics, it is always a good idea to carry a quick-acting prescription (and also to be inoculated against typhoid). As an added precaution, don't eat uncooked vegetables or drink unbottled water.

R is for Recreation. Mardi Gras (Shrove Tuesday week) and *Ra-Ra* (Lent) are the great Haitian folk festivals, and on July 15 there are simultaneous Catholic and voodoo rites attended by scores of thousands near and under the waterfall at Saut d'Eau-Ville Bonheur (on this date a miracle took place there). Mardi Gras is best observed in the provincial towns; in the capital it has become almost completely commercialized.

Saturday night dancing at Pétion-Ville's Cabane Choucoune, attended by fashionable Haitians, is not to be missed. Ki-Pi, on the Carrefour road, has a very good three-piece dance band, and the Voodoo Club is a hot-spot in Carrefour itself. At the Casino Internationale in the Exposition Grounds, besides dining and dancing, there are roulette, "21," dice games, and slot machines.

S is for Sports. In a nation that has not yet lost the art of amusing itself, spectator sports are comparatively new. Soccer is played to big crowds in the Stade Magloire, with a good part of the audience participating as actively as the players. This is true of the whole audience at a cockfight, of which the liveliest take place Sunday afternoons.

Good tennis is played at the Port-au-Prince Tennis Club, the Cercle Bellevue, and at Turgeau, all private Haitian clubs. For a small fee, visitors may play on the courts of the Thorland International Hotel.

Gaston Baussan and Jean Colcou, pupils of the spear-fisherman Gustav dalla Valle, take tourists every Tuesday at 9:30 a.m. to Sand Cay out in the Bay. The trip in their glass-bottomed boat, including observation of the reef with goggles, costs \$5. If you want to fish yourself, either with spear-gun or rod, apply to the same men at the Casino pier or at the Bureau of Tourism.

There is no easy (or inexpensive)

way to hunt crocodiles in the Étang Sau-mâtre, ducks in Trou Calman or Miragône Lakes, wild boar on Tortuga, or iguana on Petit Gonave, but with persistence all can be managed.

T is for Travel. Having visited Cap-Haïtien, Jacmel, and Furcy, you have just begun. In the Pine Forest (four or five hours from Port-au-Prince by car) you can pick wild strawberries and listen to the *oiseau musicien*. And then there are the waterfalls. *Nobody* has seen all of them. Bassin Zin, near Hinche, a day's round trip over very bad roads, is the most unbelievably beautiful; Saut Mathurin, eight hours by car and two more on horseback, the most spectacular. And, in every part of Haiti, there are unexplored caves with Arawak Indian carvings.

Haiti itself is reached most easily by Pan American World Airways and the Panama Line. First Class round-trip fare on the former, routed via New York-Miami-Port-au-Prince or New York-San Juan-Port-au-Prince, costs \$244.80, but a 60-day-limit Excursion Fare, with optional stopovers in San Juan, Kingston, or Havana, costs only \$212.80. The round-trip circle Tourist Fare (night coach Miami-New York and New York-San Juan) is \$181.80. Children 2-12 may travel for half-fare. All flights from New York to Miami, though they can be booked through Pan American, are on Eastern or National Airlines. Baggage allowance for PAA is 66 lbs. First Class; 44 lbs. Tourist Class. The Panama Line's three sister ships, with air-conditioned dining saloons, and swimming pools, sail from New York at 4 p.m. every Tuesday. Round-trip fare from New York is \$234; one way minimum \$130, for the 3½ day voyage.

U is for the Uncorrupted, the people of Haiti, with their courage, humour, and friendliness—and for your Understanding which helps to keep them that way.

V is for Voodoo, the African rites of spirit worship and propitiation still practised by many of the Haitian people. The keynote of voodoo is *participation*, by which psychic release and even physical cures are occasionally achieved. From the visual satisfaction of the perfectly drawn *veve*, the muscular relaxation of the dance, and the excitement of complex drum rhythms, to the ordeals by fire and finally the *crise de possession* in which the participant steps out of his earth-bound personality and becomes for a spell the mouthpiece of a force of nature, voodoo satisfies the spiritual needs of a simple folk badgered by insoluble economic dilemmas from the cradle to the grave.

If you do not know a Haitian who can take you to an authentic rite, the best way is to wander about the poorer quarters of Port-au-Prince or its environs on a Saturday or Sunday evening (except during Lent). Listen for the cadence of drums and follow them. If you are not conspicuously dressed, enter the *tonelle* unobtrusively, say "*Bon soir*" casually to those nearest you, and behave with respect, the chances are that you will be ignored or treated courteously; and that if you wait patiently—perhaps for several hours—you may see something interesting.

W is for Weather, which from December to April is always perfect in and around Port-au-Prince. The capital's rainy season comes in the early fall and late spring, but in Cap-Haïtien and on the South Peninsula daytime showers are not unusual in winter. Temperatures range from 80 to 90 degrees in summer and 70 to 80 in winter when the heat is dry. Pétion-Ville is cool the year 'round, and Kenscoff actually cold after sundown.

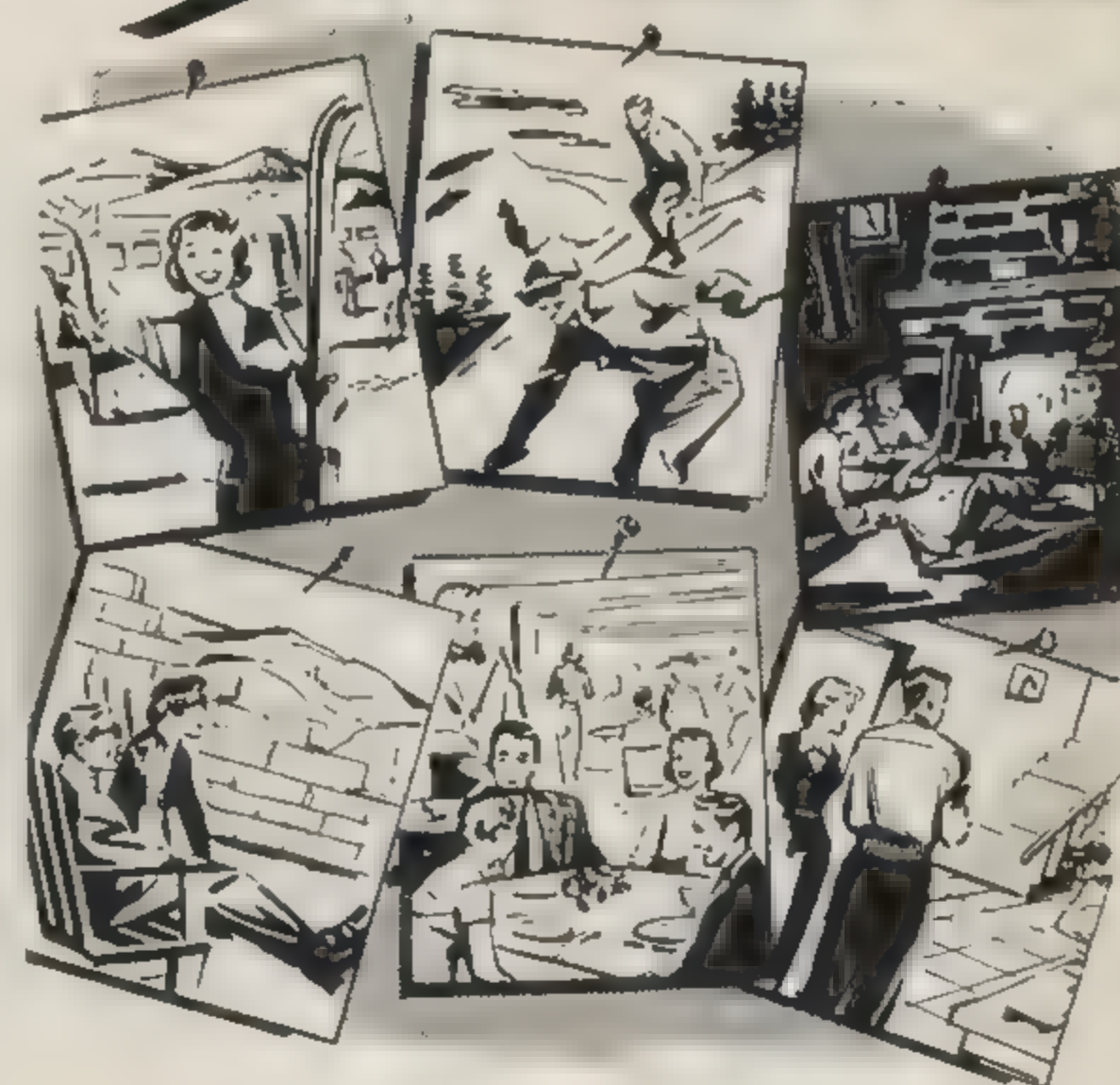
X is for the Unknown, the things you will not find in this or any other description of Haiti—virgin waterfalls, unregenerate eccentrics, beautiful people, ancestral beliefs, and hilarious stories.

Y is for Yams—along with mangoes, breadfruit, cassava, manioc, plantains, star-apples, heart-of-palm, conch, caracasol, and a dozen other delicious fruits, vegetables, and fish. A typical Haitian dinner might consist of rice and congo-peas, *lambi* (conch) stew with fried breadfruit cakes, and heart-of-palm salad, and a dessert of sweet-potato pudding. It is heavy, and delicious.

Good restaurants are Aux Cosaques above the Champ de Mars in Port-au-Prince and the Picardie in Pétion-Ville.

Z is for Zombi, the automaton taken from the grave by a *bacor* (sorcerer), to work the fields under the whip. It has been established that in Africa the juice extracted from the roots of certain trees will induce apparent death, followed by prolonged sleep-walking. Was the secret brought to Haiti in the slave ships? Those who have "seen" *zombis* don't demand any such logical explanation.

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More resort news photographed in Sicily

(Continued from pages 134-135)

What's listed below: the shops where you'll find the dress above and the resort clothes (new bathing suit, new shirt-and-pants) shown on pages 134-135. What's photographed above (and shown near the ancient Greek temple to Juno at Agrigento): a coolly simple white cotton sun dress—or moon dress, since it could go dancing. The full, permanently pleated skirt falls softly from a moulded bodice. The little bow and the narrow shoulder straps are golden Lurex threads. The dress, by Greta Plattry of white Springmaid Everglaze cotton. About \$40. At Best's and the shops listed below.

Albany, N. Y. Josef Yezzi
Americus, Ga. A. Cohen
Atlanta, Ga. Rich's
Austin, Tex. Rae Ann
Bennington, Vt. Vogue & Vanity
Billings, Mont. Hart-Albin Co.
Binghamton, N. Y. Drazen's
Birmingham, Ala. Kessler's
Chambersburg, Pa. Fashionland
Chicago, Ill. Bramson
Cincinnati, Ohio. Mabley & Carew
Clayton, Mo.
Scruggs-Vandervoort-Barney, Inc.
Cleveland, Ohio. The Higbee Company
Columbus, Ohio. The F. & R. Lazarus & Co.
Darien, Conn. Virginia North
Daytona Beach, Fla. Casually Yours
Denver, Col. Cates
Detroit, Mich. B. Siegel Co.
Erie, Pa. London's
Evanston, Ill. Bramson
Geneva, Ill. Little Traveler, Inc.
Glens Falls, N. Y. Merkel & Gelman
Hackensack, N. J. Andrea Lawrence
Haddonfield, N. J. Lillian Albus
Harrisburg, Pa. Junior Dress Shop
Jenkintown, Pa. Lil-Lee
Kansas City, Mo. Pete Potter
Knoxville, Tenn. Margaret's
Madison, Wis. Antoine's
Millburn, N. J. The Suburban Shop
Modesto, Calif. Dee Ann
Milwaukee, Wis. Lou Fritz's
Montgomery, Ala.

Morristown, N. J. Swiss Shoppe
New Britain, Conn. Jartman's
New Haven, Conn. Moline's
Newark, N. J. Hahne & Company
Oak Park, Ill. Bramson
Oklahoma City, Okla. Kerr's
Paterson, N. J. Jane Brick
Philadelphia, Pa. John Wanamaker
Pikeville, Md. Reamer's
Pittsfield, Mass. Josef Yezzi
Portland, Ore. Nicholas Ungar, Inc.
Richmond, Va. Thalhimers
Ridgewood, N. J. Sealfon's
Rochester, N. Y. B. Forman Co.
Sacramento, Calif. Miles & Miles
Salem, Mass. Newmark's
Salt Lake City, Utah. Miriam's
San Antonio, Tex. Frost Bros.
San Francisco, Calif. City of Paris
Sharon, Pa. Garrick's
Spokane, Wash. Hannah Kohn
St. Joseph, Mo. Einbender's
St. Louis, Mo.
Scruggs-Vandervoort-Barney, Inc.
St. Paul, Minn. Frank Murphy
Stamford, Conn. Donna Henry
Terre Haute, Ind. Jame-Wolf Co.
Tulsa, Okla. Seidenbach's, Inc.
Waltham, Mass. Grover Cronin, Inc.
Westfield, N. J. Felice
Worcester, Mass. Ulian
Yellow Springs, Ohio. The Mart
York, Pa. Jack
Al Levy's



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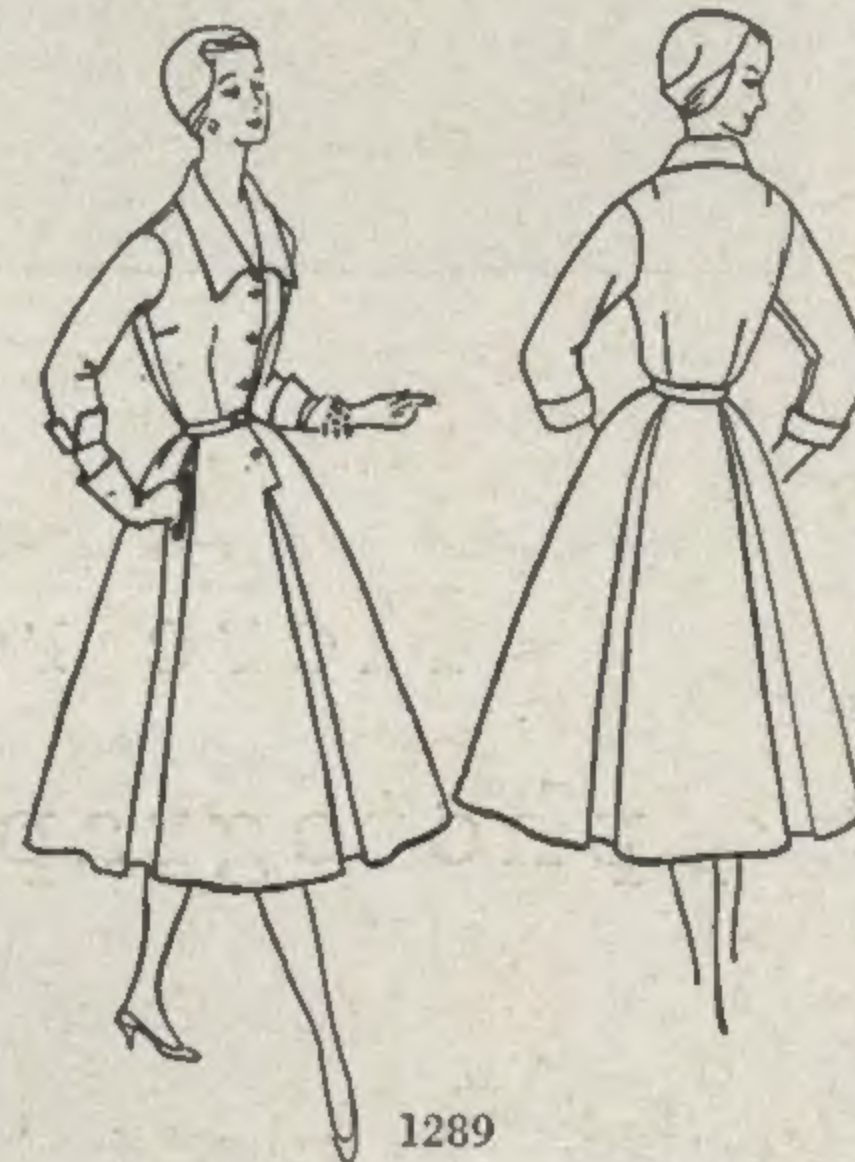
AMY HATS

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VOGUE PARIS PATTERNS

(Back views of patterns
shown on pages 168-169)



Pattern at top: Spring costume designed by Heim. In sizes 12 to 20 (30 to 38). To make the dress and the three-quarter-length coat in size 16 (34), 6 $\frac{3}{4}$ yards of 39"-wide fabric will be required. It is Vogue Pattern 1287. \$2.50. Pattern directly above: This day and late-day dress is an exact copy of a recent Schiaparelli design. In sizes 12 to 20 (30 to 38). To make the dress in size 16 (34) you will need 6 $\frac{7}{8}$ yards of 39" material. Vogue Pattern 1289. \$2.50.

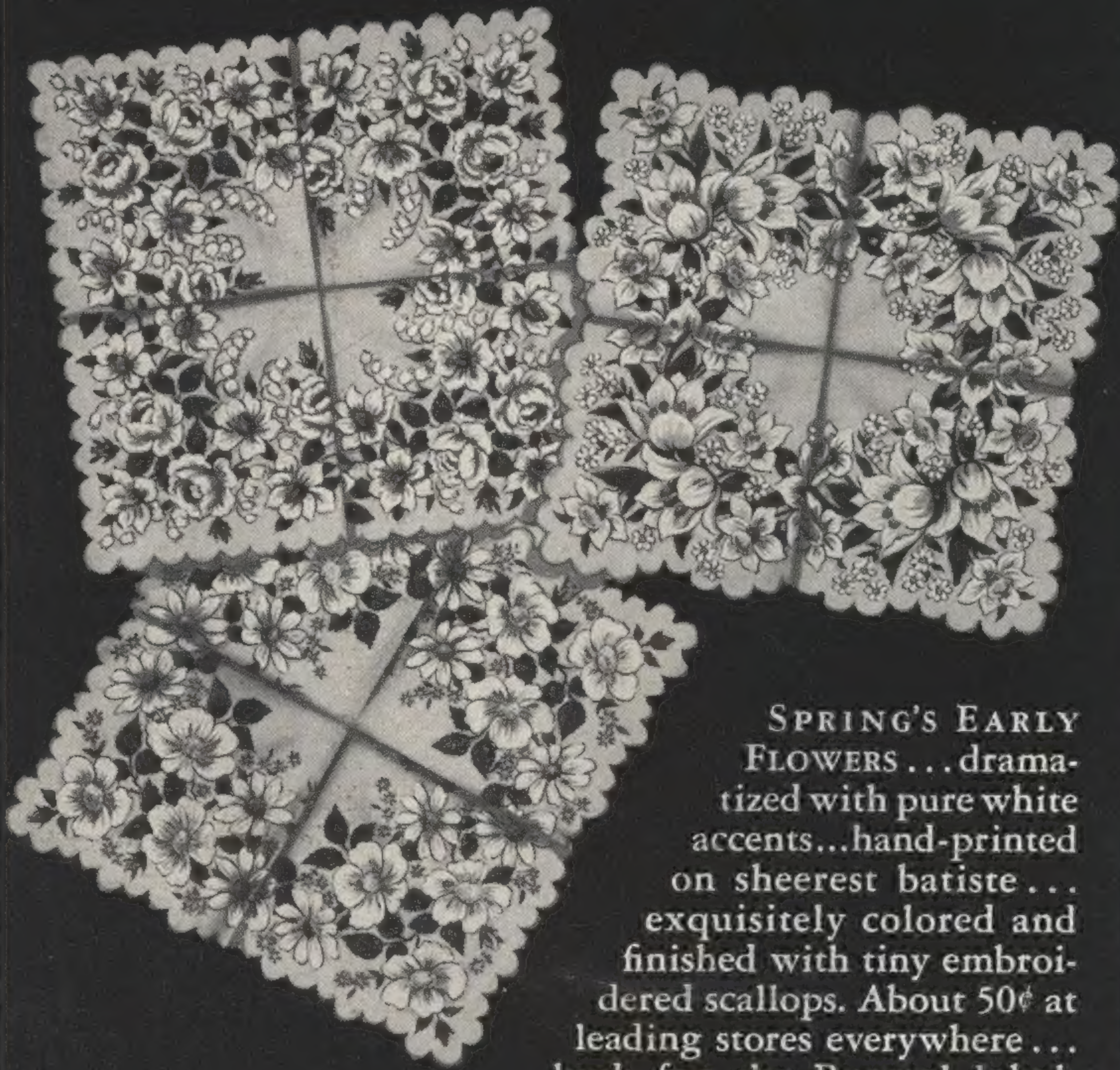
VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

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Albany, N. Y.....Pearl Ingham Quality Apparel
Albuquerque, N. M.....Hinkel's
Amarillo, Texas.....Gordon's Style Shop
Anniston, Ala.....Coleman's Inc.
Asbury Park, N. J.....Steinbach's
Asheville, N. C.....Carroll & Co., Inc.
Atlanta, Georgia.....Rich's Inc.
Austin, Texas.....E. M. Scarbrough & Sons Inc.
Baltimore, Md.....Hochschild Kohn & Co. (All Stores)
Bay City, Mich.....Tabor's
Beloit, Wisc.....E. L. Chester Co.
Binghamton, N. Y.....McLean's Dept. Store
Bluefield, West Va.....The Thornton Co.
Boise, Idaho.....Brookover's
Boston, Mass.....Jay's, Inc.
Brownsville, Texas.....Vogue
Buffalo, N. Y.....Adam, Meldrum & Anderson Co.
Cambridge, Mass.....Town & Travel
Cedar Rapids, Iowa.....Newmans Merc. Co.
Chicago, Ill.....Carson, Pirie Scott & Co.
Cincinnati, Ohio.....Jenny, Inc.
Clarksdale, Miss.....Powers
Cleveland, Ohio.....Sterling-Lindner-Davis
Columbus, Ga.....Sealys
Columbus, Miss.....James Pryor Co.
Columbus, Ohio.....F. & R. Lazarus Co.
Corpus Christi, Texas.....Smart Shop
Cumberland, Md.....Bretts & Peskin's
Davenport, Iowa.....Simon & Landauer
Decatur, Ill.....Schaffer & Gluck, Inc.
Denton, Texas.....Miss Hendley's Shop
Denver, Colorado.....Neusteter Co.
Des Moines, Iowa.....Yunker Bros. Inc.
Detroit, Michigan.....The J. L. Hudson Co.
Elizabeth, N. J.....R. J. Goerke Co.
Enid, Okla.....Rose-Ann Shop
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Fort Worth, Texas.....Monnig's
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Gastonia, N. C.....Matthews-Belk Co., Inc.
Germantown, Pa.....C. A. Rowell
Glens Falls, N. Y.....Musler's
Gloucester, Mass.....Adasko Fashion Shop
Grand Rapids, Mich.....Paul Steketee & Sons
Greenville, Miss.....Rosenberg Bros.
Greenwood, Miss.....DeLoach's
Harrisburg, Pa.....Wm. B. Schleisner Store, Inc.
Hartford, Conn.....G. Fox & Co.
Hot Springs, Ark.....Hollywood Dress Shop
Huntington, W. Va.....Style Shop, Inc.
Idaho Falls, Idaho.....Carroll's Inc.
Jackson, Miss.....R. E. Kennington Co.
Jacksonville, Fla.....Furchgott Inc.
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Joplin, Mo.....Richard's
Kalamazoo, Mich.....Mahoney's
Kilmarnock, Va.....N & P Style Shop
Lafayette, Ind.....Loeb's Inc.
Lake Charles, La.....Muller Co.
Lancaster, Pa.....Hager & Bro.
La Porte, Ind.....Olga Anderson Fashion Shop
Little Rock, Ark.....Pfeifers of Arkansas Inc.
Long Beach, Calif.....Walker's Long Beach Inc.
Los Angeles, Calif.....Bullock's (All Stores)
Louisville, Ky.....Byck Bros. & Co., Inc.
Lubbock, Texas.....Jo Ann Shop
Lynchburg, Va.....Baldwin Stores Inc.
Manchester, N. H.....Melbry, Inc.
Mankato, Minn.....Pierce Bros. Inc.
Mason City, Iowa.....Wolf's Fashion Center
Memphis, Tenn.....John Gerber Co., Inc.
Meriden, Conn.....Upham's Dept. Store
Miami, Fla.....Burdine's Inc. (All Stores)
Michigan City, Ind.....The Spaulding Shop
Middletown, Conn.....Esta's Inc.
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Minneapolis, Minn.....Rothschild-Young-Quinlan Co.
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Murfreesboro, Tenn.....Goldstein's
Nashua, N. H.....Miller's Women's Shop
Newark, N. J.....L. Bamberger & Co. (All Stores)
New Bedford, Mass.....Star Store
New Haven, Conn.....Edward Malley Co.
New York City, N. Y.....Lord & Taylor (All Stores)
North Adams, Mass.....Esther Ryan
Northampton, Mass.....Ann August & Co.
Norwich, Conn.....La France Shop
Odessa, Texas.....Jo Ann Shop
Omaha, Neb.....Thos. Kilpatrick Co.
Paterson, N. J.....Quackenbush Co.
Peoria, Ill.....The Schradzki Co.
Petersburg, Va.....Wice's
Philadelphia, Pa.....Bonwit Teller & Co.
Phoenix, Arizona.....Goldwater's Inc.
Pittsburgh, Pa.....Lorraine's
Portland, Maine.....Grant-Knowles, Inc.
Portland, Oregon.....Meier & Frank Co.
Portsmouth, N. H.....Silverman's Fashion Shop
Pottsville, Pa.....Juliette Fashions
Providence, R. I.....Shepard Co., Inc.
Quana, Texas.....Richardson's
Quincy, Mass.....Anne Starr
Reading, Pa.....Jeanette Shops Inc.
Reno, Nev.....Jos. Magnin
Ridgway, Pa.....Linnea's
Riverside, Calif.....Rouse's Inc.
Roanoke, Va.....Samuel Spigel Inc.
Rochester, N. Y.....Sibley, Lindsay & Curr Co.
Rome, Ga.....Esserman & Co. Inc.
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Seattle, Wash.....Best's Apparel, Inc.
Shreveport, La.....Fashion
South Bend, Ind.....The Frances Shop
Spartanburg, S. C.....Boyd's
Spencer, Iowa.....Poole's
Springfield, Ill.....John Bressmer Co.
Springfield, Mass.....Peerless of Springfield Inc.
Stockton, Calif.....Katten & Marengo Inc.
Syracuse, N. Y.....E. W. Edwards & Son, Inc.
Tallahassee, Fla.....Steyerman's Style Shop Inc.
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See page 182 for store listing


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